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WHOLE NO. 1969



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or harmful habits.

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Frieda Hempel

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M. T. N. A. CONVENTION PROMISES BRILLIANTLY IN NEW ORLEANS

National Session of Music Teachers a Vital Event—
The Plans and Purposes of the Association
and Its Meetings

One of the most important musical events each year is the annual meeting of the Music Teachers' National Association, and the reports of its proceedings, as well as the transcripts of the papers read at the sessions, form a vital and progressive feature of the musical life of America.

The M. T. N. A. was founded in 1876, and it has gone through varying phases of activity since its organization, including periods of great prosperity, marked decline, and passive indifference. Such a history was to be expected, in view of the ever changing musical conditions in our land until fifteen or twenty years ago. During some of the bursts of unusual activity displayed by the M. T. N. A., the annual meetings of that body presented many picturesque phases, and there were musical doings of a striking nature. On other occasions, the gathering followed a purely educational purpose.

About a dozen years ago, the M. T. N. A. came to a point where it had to be recreated or pass out of existence. A group of energetic men, representing largely the institutional side of music teaching, rather than the private teacher, took hold of the association, and, at the cost of great personal sacrifices and hard work, reconstructed the M. T. N. A. and made of it a forum for the discussion of important educational problems. It has been the endeavor of each successive president to conduct the association along those lines. For the past several years all formal music making has been omitted, and open discussions, based upon the papers presented, have been the most valuable and attractive features of the meetings. The M. T. N. A.'s annual gatherings now are without actual music, except as the local musicians in the city where the meeting takes place care to give a program in connection with the reception of the delegates. While this feature has been criticised, nevertheless the national body feels that the state associations run so strongly to musical performances that the larger conclave can well afford to go its own way and do its own work in the manner that it thinks is the most profitable educationally.

The M. T. N. A. is not numerically very strong (the membership is about 500), but it represents most of the teachers in this country who really are facing the educational phases of their work. There are many others, of course, who are doing teaching of the highest grade, but whose outlook is that of the artist rather than the educator. Since teaching nowadays is being taken much more seriously than formerly, it must become increasingly educational in order that it may secure the highest artistic results. Such is the view of the members of the M. T. N. A.

Several thousand important teachers of the United States have been members of the M. T. N. A. within ten or fifteen years, and from time to time have renewed their memberships temporarily. Many of them are greatly in sympathy with the aims of the association, but the fact that its meeting places are likely to be anywhere between the Atlantic and the Rocky Mountains, or between the lakes and the gulf, makes it impossible for them to attend the conventions. This year the annual meeting is to be held at New Orleans, December 27, 28 and 29. The current officers of the association include J. Lawrence Erb, president; Leon R. Maxwell, vice-president; Charles N. Boyd, secretary and editor; and Waldo S. Pratt, treasurer. Among other officials are William Benbow, Calvin B. Cady, Kate S. Chittenden, D. A. Clippinger, Francis L. York, Karl W. Gehrken, Charles H. Farnsworth, George C. Gow, Peter C. Lutkin and Hamilton C. MacDougall.

Within the past several years, there has been an unmistakable development along the line of making the Music Teachers' National Association a clearing house for the State associations. This development is focusing this year in the "Standardization Conference" where there are to be personal reports from the president or some delegated person of each of a number of the State associations. The venture should prove of the highest value, even though the musical profession usually is conservative about taking up anything which does not promise immediate returns in dollars and cents. However, with the very strong movement for the accrediting of music in our high schools, unless our music is organized sufficiently into definite curricula, important gains will be lost for the teachers in that

very important and promising field. The M. T. N. A. has the opportunity of calling into service the leaders from all over the country and co-ordinating the results of their labors, and it is this particular phase of its activity which is meeting with the most cordial response from teachers as far away as San Francisco and Portland, Oregon.

The present meeting in the far South is a new departure for the association. For many years, musical interests in the South and Southwest have been assuming an increased

(Continued on page 12.)

Mme. Barrientos Surely Coming

Rumors have reached the MUSICAL COURIER to the effect that Mme. Barrientos would not be heard at the Metropolitan Opera House this season. On inquiry, this paper learns that these rumors are entirely without foundation. Mme. Barrientos will come to America and sing in



GIUSEPPE DE LUCCA AS MAROUF.

"Marouf," a French opera by Henri Rabaud, has been one of the successes of Paris for the last three years, and was scheduled for production at the Metropolitan Opera House on Wednesday of this week, December 19, just too late for the MUSICAL COURIER to include an account of the performance in this week's issue. An extensive review will appear in the issue of December 27.

both opera and concert. A cable to that effect was received by the Metropolitan Music Bureau, as follows:

Barcelona, November 24.
Will leave in December by steamer Alonzo XIII via Havana. Count on arriving at New York in January.
BARRIENTOS.

Hadley's "Azora" Postponed

(By Telegram)

Chicago, Ill., December 18, 1917.

The first performance of Henry Hadley's opera, "Azora," a story of the Montezumas, which was to have been given by the Chicago Opera Association this (Tuesday) evening, has been postponed on account of the indisposition of Arthur Middleton, baritone. If he recovers in time, it will be presented Wednesday, December 26. "La Bohème," with Anna Fitzu as Mimì, has been substituted this evening.

Two New Sousa Marches

Lieutenant John Philip Sousa, U. S. N. R., has written two new marches in characteristic Sousa vein. These are "Naval Reserve" and "Jack Tar."

ROTHWELL MAKES DEBUT AS CONDUCTOR OF THE CINCINNATI ORCHESTRA

As First of the "Guest" Leaders, New York Director
Scores Success—About the Kunwald Incident—
A Talk with Rothwell

The fifth concert of the Cincinnati Symphony Orchestra's season in Emery Auditorium was given Friday afternoon, December 14, under the direction of Walter Henry Rothwell, who was named "guest conductor" of the orchestra last week. He made his first appearance with the orchestra at Friday afternoon's symphony concert in a program which was conservative and had much of the popular element in its construction. But the principal interest of the audience lay in taking the measure of the new conductor rather than in the works themselves.

Mr. Rothwell is a routine and thoroughly experienced leader. It does not take long to appreciate this fact, because his beat is direct and sure, his control of tonal gradations is of a positive character and his grasp of the work is complete and illuminative. He secures his results with little gesticulation, carries himself with dignity and firmness. He secured whole and hearty response from the orchestra. The players seemed to appreciate the situation and put forth their best efforts, so that the performances throughout the afternoon were of a high quality, and reflected rich credit on the conductor and on the orchestra.

The performance opened with Gluck's "Iphigenie in Aulis." In the Dvorák symphony Mr. Rothwell presented his best and most serious efforts. Another side of the conductor's art, the more poetic, was finely revealed in the performance of the second movement. The symphony as a whole was a very satisfactory performance.

The "Oberon" overture opened the second half of the program. The "Capriccio Italien" of Tchaikowsky had more dignity than it really possesses, by the careful playing Mr. Rothwell gave it. The procession of the gods from the closing scene of "Rhinégold" was the final selection of the concert, a brilliant excerpt of which gave both the conductor and the orchestra an opportunity to revel in color and beautiful effects.

Mr. Rothwell's reception on the part of the audience was an extremely cordial one, and the manner in which he performed his duties under the extraordinary conditions was worthy of the highest commendation. Following the custom at the introduction of a new conductor, no soloist was presented at this concert.

The concert was repeated in Emery Auditorium on Saturday evening.

At the popular concert given in Music Hall, Sunday afternoon, December 9, Julius Sturm filled the leader's role. He is the first cellist of the orchestra and assumed the conductor's baton on short notice, with but one rehearsal. He succeeded in giving an excellent performance and pleased the large audience. An unusual atmosphere prevailed owing to the Kunwald incident, but the musical spirit of the audience, as well as the splendid efforts of the orchestra, were the appealing factors. The patriotic enthusiasm was supplied by the singing of "The Star Spangled Banner" at the opening of the concert, and "America" at the beginning of the second half of the program.

The march from Gounod's "Queen of Sheba" began the concert, and a good performance of Beethoven's "Egmont" overture demonstrated the fine discipline of the orchestra and their ready response to the conductor. The "Carmen" suite (the second one) was a very popular selection in which Emil Heermann played the nocturne beautifully and was heartily applauded. The second half of the program presented the "Husitzka" overture of Dvorák, which called forth the best qualities of the orchestra and was given a stirring performance; the immortal "Largo" of Handel, in which Heermann again acquitted himself nobly (the piece had to be repeated); a brilliant rendition of the second rhapsody of Liszt brought the concert to a climax.

Allen McQuhae, a very gifted young tenor, was the soloist. He has a lyric voice of quality and purity, sings well, with feeling, intelligence, and polish, and gives every indication of an unusually promising future. He showed the best quality of his voice in the "Cielo e Mar" aria. His second number was the famous "Pagliacci" air, which he sang in a convincing manner. For an encore he rendered an English song, with beautiful diction.

Following his arrest on Saturday, December 8, for making alleged disloyal remarks, Dr. Ernst Kunwald, director

(Continued on page 12.)

ENSEMBLE CHEERFULNESS

By WILLIAM ARMSTRONG

*Do your cheering bit.
Cheerfulness is our national life preserver.
The cheerful mental attitude conquers the situation
otherwise unconquerable.
Bring forth your brilliant parade pieces . . .
some Mendelssohn, Mozart sunshine . . . etc.
Singers have clearest task of all . . . theirs
is the highest mission, to solace, to uplift, through
heightened speech.
There is no art so gloriously cheering as music,
there are no artists more generous than musicians in
giving of their best.
Just now our duty to ourselves and to our country
is to put an all-conquering cheerfulness in a state of
perpetual motion.*

TAKE the case of a friend of mine, whom we will call Thomas—which was not his name at all, though he had one quite as good—who wrote humorous poetry of a character unexcelled. Approached by a manager who was putting on a light opera, Thomas was asked to write for it three hilariously funny songs. In one morning, Thomas and his typewriter produced them. Delighted, the manager wrote asking, "How much do I owe you?" Thomas racked his brain in vain; being accustomed to write only for a stipend, the matter puzzled him.

"Suddenly, I thought," as he himself expressed it, that it was not a question of how much to charge, but of how much I needed. The house needed painting; my wife and I needed a little trip. So I made out a bill for \$500. With the check by return mail, the manager confirmed his satisfaction, but said, incidentally, that the next time I wrote verses for him, it would be better to decide on prices in advance."

Not every one with such poetic business instinct finds his demands gratified. A grim-visaged world sits tightly on its pocketbook, even when it comes to paying for amusement. However, though the point of view may have been ultra-temperamental, it had its advantages.

The cheerful mental attitude conquers the situation otherwise unconquerable. An old Virginia darkey friend of mine worked out this problem nicely, according to his lights. My remonstrance with him on what the polite call "addition to drink," brought as response, "Boss, what's deh use in bein' poah, when yuh kin get rich fo' fifty cents?" Gifted with reasoning powers, his access of cheering riches would have come through less radical procedure, but using the quickest means within his comprehension, he gained his ends.

Just now the crying need of the whole world is for a store of cheerfulness with which to combat depression. And we are going to get that spirit only through our mental attitude, practically applied, confronted as we are by gloom more gigantic than any yet presented since history was made. In all the years of peace behind us, men's brains created an armory of weapons, with small prophetic thought, perhaps, of their uses in a situation which exists today. The blessed fact remains, however, that we have those weapons from which to make choice of selection for the combat.

For decades foreign critics, and not a few of the domestic kind, have railed at American plays and fiction as inartistic, because both, by popular demand, required the happy ending. Perhaps none among us realized the logic on which this demand was based. Ours is a new country; the struggle of past and present to place it on that elevation which it now enjoys has been tremendous. Reality holds for the most of us much that is trying, therefore, why not picture a world freed from such blighting influence? That is the cheerful theory upon which we have progressed. We Americans may disclaim it, but in reality we are the most optimistic idealists existing. Practical we are, to the point of realizing the material and disagreeable fully, but to lighten reality we demand another point of view in our books, our plays, and also in our pictures. For that matter, the same spirit extends as generously to music. Who ever heard of a sad song that was universally popular? Some such have had, indeed, a trace of sadness in them, but it was sentimental sadness of a contemplative kind which presents nothing to mar comfortable enjoyment.

This insatiate and national demand on creative minds for cheerfulness has given us invincible weapons in the past, exactly as it will bring us the same type of weapon in the future. If we search our literature, what writer will we find most firmly implanted in popular affections? Mark Twain, the happiest of our authors. And in music the same attitude exists toward John Philip Sousa, the happiest of our composers. I am not reasoning as to superior or inferior merit among others, of this one or that. I am naming two who, each in his field, has done the greatest good to the greatest number.

There never yet was a strike, an injustice in price inflations, or any other situation entailing general discomfort, that the funny man writing for the newspapers—Heaven reward them!—did not turn things to good universal use, not by making light of a misfortune, but by showing its humorous side with a cleaving deftness, which proved existing inconvenience not eternal nor yet even temporarily overwhelming, as sour seriousness would have shown it. Along identical lines our cartoonists have retired to private life an army of political undesirables. Always it is the cheerful outlook that gains the day in all things and with all men American.

If turkey is our festive gastronomic emblem, cheerfulness is our national life preserver. Cheerfulness it was

that aided the Pilgrim housewife to make pumpkin pies for Thanksgiving, while Indians lurked in the wood nearby for chance to get her scalp as wigwam interior decoration. That same inborn quality of cheerfulness buoyed our pioneers to the long trek across a continent; our engineers to bridge rivers, and link with iron belt the East with farthest West; it helped as giant factor in winning our wars for freedom and for right. In all things, great and small, concerning our tremendous progress, cheerfulness has been our touchstone of success.

If cheerfulness has done so much for us in the past, it will repeat its service. To do our duty effectively in home affairs, in business, and as individuals in our social and national life, we now need its sustaining qualities more completely than we ever did before. Without it, we are but one more slipped clog in the world's machinery; we are hindrances, not helps, both to ourselves, those about us, and to the cause which we espouse. And so we set out to find it, if our supply of this essence of efficiency requires replenishing. To depress an American permanently is an unknown feat; to depress him temporarily is very like trying to anchor a balloon by sitting on it.

There was a certain estimable old gentleman who, in wandering down the street for his daily constitutional, was hit directly on the top of the head by a pot of red geraniums. Looking up surprisedly, he saw the alarmed face of a lady peering from the second story window from which her property had so unfortunately escaped. Taking off his hat, or rather what the geranium pot had left of it, he inquired politely, "How did you know that this was my birthday?" That is what I call an object lesson in real cheerfulness. Any man can be pleasant even in the trying situation of being given a pot of red geraniums in his hand, but when it comes to receiving it upon his skull instead, and still with a sunny outlook sufficient to regard it as a birthday tribute, he must indeed, and in turn, be regarded as an eminently cheerful man.

Submission to the flower pot treatment is by no means obligatory, as all know; to prove oneself a cheerful person less heroic methods will suffice. I have an artist friend whose joys and sorrows are opened with equal frankness to the wide, wide world. "I was hard up for three weeks," he explained naively, "and in that time could buy only two newspapers. As direct result I was freer from depression than I'd been since the war began." Another glowing example of small things inducing cheerful outlook was given by an old lady who lived, to use an apt expression, from hand to mouth. When asked by a banker acquaintance of happier days where she kept her money, he got the quick response, "Mostly in the grocer's pocket, and it causes me less anxiety there than if I kept it in my own." Nor must

still a third illuminating illustration be omitted; a man commenting in really joyful retrospection on a six months' visit from his mother-in-law, added briefly, "Without it, I'd never have gotten a divorce." It is a poor cloud, indeed, that owns no silver lining, though some linings are so oxidized by dank depression that to classify the metal is a puzzle.

Just as nature presents a remedy for every bodily ill, if we were but wise enough to find it, so every situation in life may be relieved, perhaps completely, by sufficient wisdom to control it. War, as at present existing, holds the hardest situation ever given mankind to face; its blightings are so complex that they sear every living heart. Artistic people suffer in this situation perhaps more keenly than any others, especially the musical ones, who are dependent upon moods for their degree of expression. Those moods influence a performance equally, whether inspired from without or from within. War breeds unrest in the very air about us; it entails not alone the physical clash, but a mental combat.

Fortunately, we are too far from the scene of conflict to realize fully the attendant strain of that conflict. Certain phases of it, the parting from dear ones, the heart-wringing anxieties of separation, and premonitions wrought by harrowing uncertainty, have all been brought sharply home to us. But the apex of things remains yet to be surmounted. And against the day of that surmounting we should now begin our preparation.

Diagnosing our national spirit means the proving of our national cheerfulness. Just now our duty to ourselves and to our country is to put an all-conquering cheerfulness into a state of perpetual motion. It may prove a little hard to set the mental machinery to going, but, once fairly started, it will run nicely of itself. To do this effectively we need cheerful books, cheerful plays, and cheerful music. In the present literary aspect of activities, we have to confine ourselves mainly to reading books written in the past; the only contemporary author who not yet has written a war book is the author who could not buy a ticket to the fight. Luckily, the best authors lived, and most of them died, before the war was thought of; consequently, the reading of them proves both more cheerful and more cheering.

Contemporary composers have in the main refrained from following the biased course of their literary brethren. Some few have mixed their ink with horrors, but the major number have refrained, doubtless inspired by wisdom dictating desire for that broader grasp of perspective which lapse of time alone can give. In consequence, the executant musician has both present and past from which to select a joyful medium of expression.

An able magazine editor in outlining the character of fiction best suited to war times, outlined unwittingly the best plan for making our prospective concert programs. "Novels and stories," said that thinking one, "should be bright and gay, with just a trace of sadness. People want to be drawn out of themselves, their own thoughts, and consequent emotions, and still find trace of the sympathetic."

Along exactly these lines the musician can do his or her not little, but big bit. Though the doing of it will, I know,

(Continued on page 7.)

MESSAGER'S NEW WORK, "BEATRICE," AN OPERA-COMIQUE SUCCESS

The Société Nationale de Musique Resumes Activities—Risler Gives a Series of Recitals—Mme. Edvina at the Opéra

30 Rue Marbeuf (Champs-Élysées),
Paris, November 22, 1917.

"Beatrice," a lyric drama in four acts, booked by MM. de Flers and de Caillavet, music by André Messager.

Yesterday, November 21, the gala matinée at the Opéra-Comique for the benefit of the Oeuvre des Eprouvés de la Guerre, saw the first production of the new Messager work. It was a great success. The libretto of "Beatrice," for which Robert de Flers and his regretted collaborator, Gaston de Caillavet, drew their inspiration from a pretty work by Nodier, has for subject the sad love of Beatrice and Lorenzo, that prince of Italy admirably delineated in de Musset's "Lorenzaccio." To the delicate mysticism of Boccaccio and the ardent passion in that wondrous book of his, the "Decameron," Flers and Caillavet have added the powerful humanity of today and M. Messager has fully entered into this spirit. The music recalls the old fabliaux, the touching piety in contrast with outrageous license, the convent life with human passions rife in the cloistered breast—one hears and sees it all. The nun Beatrice loves Lorenzo and tortured by his infidelity leaves her safe retreat to plunge madly in life's low excesses. Being pure in heart though gone astray through human love, the Virgin Mary shields and protects her, so impersonating her in the convent that no one knows of her absence and she returns after the stormy stress of life and Lorenzo's death to the convent haven. The music is at once picturesque and tender; most melodious and of rare distinction. The variety of the melodic thought, the rich and varied orchestration, conspire to make of this new opera a brilliant, a lasting success. The decorations by Bailly are effective and faithful to poem and music.

Yvonne Chazel (a new member of the Opéra-Comique Company), in the role of Beatrice, showed power as a lyric comedienne. M. Fontaine made an ardent and passionate Lorenzo and great praise must be accorded to the incomparable cast of artists inspired by and inspiring Monsieur Messager, who himself conducted the marvelous orchestra.

Opéra Opens December 1

The Opéra opening is now fixed for Saturday night, December 1. "Henry VIII," thoroughly prepared under M. Rühlmann's conductorship, has had its first repetition d'ensemble and was warmly applauded by Saint-Saëns, the composer, who equally complimented the interpreters.

The "Castor et Pollux" studies have also been begun. This celebrated work of Rameau will be fittingly represented both in the interpreters and decorations. Mlle. Bréval takes the role of Telair, Germaine Lubin that of Phoebe; M. Battistini will be Pollux, while M. Plamondon plays the part of Castor; the High Priest falls to M. Gresse. Eighty dancers and two star dancers, Aida Boni and Jeanne Dumas, take part in the ballets.

The Société Nationale Resumes

The Société Nationale de Musique, reorganized and enlarged under its president, Gabriel Fauré, gave its first concert since the war began on Saturday, November 10 (the 412th concert), in the old hall of the Conservatoire. The first audition of the new sonata for piano and violin (his second), recently composed by Gabriel Fauré and interpreted by the author and Lucien Capet, gave exceptional attraction to this concert. The trio of Vincent d'Indy was played by the author and MM. Mimart and Hekking.

Among other works, several being played for the first time, were those of de Breville ("Le Secret et France"), Alfred Bruneau ("Chants de la Vie"), Debussy ("Etudes"), Duparc ("Extase et Lamento"), George Hüe ("Triptyque"), and Roger Ducasse ("Variations"). The interpreters were Claire Croiza, singer, Marguerite Long and Alfred Cortot, pianists.

The National Musical Society, it will be remembered, dates back to 1871 and was a potent means of revivifying national spirit. Its success on Saturday in the venerable Conservatoire building, placed at the disposition of the Society by the Under-Secretary of State for Fine Arts, was great and fully merited. M. Fauré may be justly complimented on his creation, in these times of national anguish, of such a treasure of national beauty as his sonata proves to be. It is of the purest classicism.

Colonne-Lamoureux Concerts

On Sunday, November 11, in the Colonne-Lamoureux Concert, M. Chevallard gave an entirely French program for which he ought to be much complimented.

There was a magnificent execution of Chausson's "Symphonie" and Rabaud's "Procession Nocturne" which the public fervently applauded. The symphonic poem of M. Grovlez was also much appreciated. It is to be wished

that such a work as the "Reposoir des Amants" may be frequently heard; it is full of color, charm and poetry. The "Medailles Antiques" seemed like pages escaped from "Philotis," the ballet M. Gaubert had successfully represented at the Opéra. A young violinist, Mlle. Hersent, and a young pianist, Mlle. Madeleine Brard, both "prix d'honneur" at the Conservatoire, successfully played a concerto by Saint-Saëns.

At last Sunday's Colonne-Lamoureux Concert, Gabriel Pierné reserved half of his program for the Russian School; the other half for living French composers. There was a first audition of two songs by Alexander Turiot, the first melancholy, the second vigorous. There was also the amusing "Feu d'Artifice" by Stravinsky and the "Rhapsodie Espagnole" by Ravel.

The Concerts Rouge

At the Concerts Rouge this week, "Schéhérazade," by Rimsky-Korsakow, was accompanied on the screen by a story from the "Arabian Nights." Lully will be the object of "La Page d'Histoire." Finally a curious reconstitution of Beethoven's "Prometheus" with poem by Roumégous and unpublished pictures by Mesplès.

Edouard Risler in Recital

The Salle des Agriculteurs has been chosen by M. Edouard Risler for a series of three piano recitals. The first was enthusiastically applauded not only for its high artistic excellence, but in proof of an attachment to the musician, absent from Paris since the war began, making propaganda for France abroad.

One is permitted to wonder why a musician so poetical as M. Risler should prefer the choice of Liszt's piano adaptations of organ pieces, while Bach has left such admirable pieces expressly written for the piano. M. Risler's interpretation of Paul Dukas' sonata was so perfect that all spirit of criticism as to his choice of music died a natural death.

Louise Edvina at the Opéra

The representation of "Thais," which will be given December 6, will offer exceptional interest. Louise Edvina will interpret the role of the heroine of Anatole France and Massenet. The Parisian public will seize upon this new occasion to fete this admirable artist, who unites beauty of voice to great mastery of gesture and attitude and gives striking personality to each of her creations.

The Belgian National Fete

There were several ceremonies in Paris on Sunday, November 18, to render homage to the King and Queen of the Belgians on the occasion of the National Fete. In the afternoon the Trocadéro was crowded to hear speeches and music. A solemn service was celebrated at the Belgian church, Rue de Charonne. "Tu renaitras, Sainte Belgique!" words and music by Théophile Dronchat, was sung by the author himself.

During the afternoon the band of Belgian Grenadiers gave a concert in the hall of the Belgian Mission.

COMTE DE DELMA-HEIDE.

ENSEMBLE CHEERFULNESS

(Continued from page 6.)

require a greater bravery of them than of most others, not constituted with the same keen sensitiveness to surroundings, nor yet prone to take on chameleon-like the color of an all-prevailing mood.

From the day that Liszt composed his Hungarian rhapsody, No. 1, and then emulated the pious man who wrote a book of "Last Words" with such success that he went on writing more, pianists have seized on these morceaux as a fitting close to their concerts. The prompting impulse may have been to bring audiences back, rather than to send them home filled with a pleased astonishment, glissandos, trills and octaves. But in both directions they served their purpose well.

Bring forth your brilliant parade pieces; fish out a few, a very few, of the pellucid splashing that you have kept long years in a tank in the garret; exhume some, not much, of Mendelssohn, who was never serious even in his "Serious Variations;" pick up patches of Mozart sunshine and the more glaring calcium kind of Spanish piano composers, not forgetting the non-Spanish and unwitting father of them all, Moszkowsky. Anything, everything, within proper limit, that will distract people's minds. The time when passionate argument that music must never descend to casual amusement should be put to bed. If you simply cannot feel respectable unless the nerves of conservatives be shattered, present selections by the ultra-futurists and ultra-cubists, who have not been heard before, and will not be heard again, by the same people. That course, at least, will send your listeners home briskly quarreling, and prove healthful digression from war themes.

Nor is this intended to convey remotely any thought of banishing the classics, which blossom so largely with sheer happiness, one reason for their ardent welcoming at all seasons and all times. On the other hand, to utilize fully endless musical resources in a campaign for cheerfulness, people should be given that which is interestingly new, including things by Americans for patriotic and other potent reasons. In return, audiences will grant a greater receptivity to novelties and unfamiliar works. Such works, unrelated to many hearings recalling happier memories, as in the case of standard ones, thought will flow in new channels. And a course which applies to the pianist in his programs applies to the executant at large.

Singers have before them the clearest task of all. Not alone in stirring with English words enthusiastic patriotism to whiter heat, but through singing English words burdened with many another emotion. Of all musicians, theirs is the highest mission, to solace, to encourage, to uplift through heightened speech. And that mission can best be made vital by presenting as many songs as possible to as many hearts as possible in English.

Barring works where excessive brutality and violence are set to music that reflects them, opera for war time enjoyment becomes more ideal, than, perhaps, at any other season. Picturesquely absorbing, combining various arts as one, it offers to the multitude an exhaustless and dis-

THE HEADS OF TWO VIOLINISTS

A Study in Physiognomy



MAUD POWELL.
At the age of twenty.



JASCHA HEIFETZ.
From a recent photograph.

Two violinists! The physiognomist is at once attracted to the two faces by the similarity in the features. The poise of the head is the same, the curly hair, worn more curled in the picture of Miss Powell as befits a woman, the fine, well shaped ear perfectly placed on the head, the eyebrows so distinctly marked, and in each case thick at the point of junction with the nose, the shapely nose with the close nostrils, are so reproduced on both faces that the resemblance is unmistakable and extraordinary. The eyes are also most expressive, of the same shape and expression, as can readily be seen in spite of the different positions. The round oval of the face with the handsome chin is another point to be noticed, as is also the neck, with the cheek rounding to the chin.

That two violinists, one American, the other Russian, should so resemble each other is really a matter of great interest to the student of faces and features. In both these pictures the nose, lips, outline of the face, the expression of the eyes, the forehead and the ears, are indicative of refinement, culture, taste and discrimination. From the foreheads it may be seen that both possess method, discrimination, practical talent, memory and power of analysis.

tracting pleasure. Following the appeal of its enchantment, few have been known to recognize other depression than parching thirst and gnawing hunger.

To give advice musical to an orchestra conductor is, I know, to infringe on his divine right to bestow on audiences that which they do not want. But why hesitate, for what does one more skirmish mean when everybody is fighting? So I would beg him, collectively and not humbly, to refrain entirely from things remotely dismal. Our own New York conductors appear, in the main, to need not even gentle caution, for they seem to have provided against the situation with both joyfulness and versatility. If others are less far-seeing, they should emulate these radiant examples. It is a long worm that knows no turning, and war-time audiences do not attend concerts as events to gain depression. If they find too much that is not precisely of a joyful nature, they may eventually prefer to launder respective handkerchiefs at home and in hot water, rather than in tears to the accompaniment of strings, wood, brass, and percussion.

These statements are not advanced in a spirit of foreboding, but to ward against a transient situation which can be minimized so splendidly. At close range I have seen a little of this world war, therefore I know a little of the things which its progress will bring to us. There is no art so gloriously cheering as music, there are no artists more generous than musicians in giving of their best. That giving of their cheerful best in cheering music will react in kind upon the givers, and the receivers, realizing its import as concerted movement, will also realize acutely that music of just this character must be present with them and they with it.

Do your cheering bit!

Captain Vernon Stiles, U. S. A.

Vernon Stiles is the first man to receive a commission from the United States Government as a camp song leader. The musical world knows him as the possessor of a tenor voice of unusual beauty and power. To the men at Camp Deven he is Captain Stiles of the U. S. A., supervisor of music at the Ayer cantonment. Not only this, but he is the first man to wear the new uniform, with the turned down collar. Captain Stiles has been at the front, where he made a study of songs that appeal most to the soldier, and he is now putting this knowledge to practical advantage. That he is one of the most popular officers at that great camp is not surprising, for every one knows how the boys love to sing. He believes that a great amount of good will accrue from teaching the men to sing while in battle, en route to the battlefields, marching or training. "Its psychological effect is wonderful," declared Captain Stiles in an interview published in the Worcester

(Mass.) Evening Post. "I have seen it demonstrated on the other side and know that our great and strong national army is going to derive no end of benefit from the training." His sentiments are aptly expressed in his statement, "We should all learn to sing 'America' and sing it well, not whine it. Put the pep right into the song and get the good results." That is exactly what Captain Stiles does in all his work, and it is that very American characteristic which makes him so popular with the soldiers and the musicians.

Kunwald Not to Conduct Cincinnati Festival

It is reported from Cincinnati that Dr. Ernst Kunwald will not conduct the next May festival there, to be given during the week of May 7, 1918. He had not signed a contract for that event, so that his threatened recent internment in no way affected the plans of the May festival committee. The chorus has been rehearsing since October, 1917, under Alfred Hartzell and Louis Ehrigott, who took Hartzell's place when the latter became bandmaster in the army. The chorus is larger at the present time than it has been for several years. Dr. Kunwald led the festival of 1916, and made a brilliant success of the occasion. His readings of the Beethoven ninth symphony and the "Missa Solemnis" were remarkable performances, and have not yet been forgotten in Cincinnati and by the visitors who were there at that time.

Hackett Back in Italy

Charles Hackett, the American tenor, who made so sensational a success in Italy last winter, left Buenos Aires to return to that country the latter part of October. He will sing this year at the Costanzi in Rome, now the foremost Italian opera house, since the La Scala, Milan, will not open, and is also engaged for some special performances at the Paris Opéra. He will return for the principal South American season at Teatro Colon, Buenos Aires, and if circumstances permit will be heard at the Metropolitan in the season of 1918.

Leon Rice Now Soloist in Brooklyn Church

Leon Rice, tenor, has been engaged as soloist at the Park Slope Congregational Church, Brooklyn, N. Y. Rev. R. S. MacArthur says: "His voice is a marvelous combination of range, richness and power. Rarely is it one's privilege to hear such singing." Rev. Newell Dwight Hillis, D. D., speaks as follows: "Mr. Rice sang in Plymouth Church to the great delight of all who heard him. He is a singer of distinction, with a beautiful voice of exquisite quality, and artistic in the highest degree."

FRIEDA HEMPEL SUPERB IN SPLENDID DONIZETTI REVIVAL

Carpi Also Excellent in "The Daughter of the Regiment"—Credit for Conductor Papi—"Tosca" Benefit Nets \$9,000 for Italian Charities

"Faust," Wednesday, December 12

The third performance of the Gounod work brought no change in the cast. Miss Farrar, singing unusually badly, gave her usual picture of a very sophisticated Marguerite. Martinelli was an excellent Faust. His singing is exceptionally fine and he handles the French language splendidly for one who has taken it up so recently. Rothier's Mephistopheles remains the most effective and convincing feature of the performance. Chalmers as Valentin sang beautifully, and Mlle. Delaunois presented a thoroughly effective Siebel. Kathleen Howard was the Marthe.

Wednesday evening Mr. Montoux had evidently taken heed to those who accused him of dragging the music and went to the other extreme, not a bad fault by any means in view of the length of the performance, which, even at the mad pace of the evening, was not over until 11:52 p. m.

The "Walpurgis Night" scene might very well be spared.

"Traviata," Thursday, December 13

Those who weathered the fast falling snow on Thursday evening were more than amply repaid in the lovely delivery of the Verdi "Traviata" melodies. Frieda Hempel, in best of voice, sang with all the vocal sweetness and charm and rare histrionic delivery which make her delineation of this role one of the best features of the Metropolitan Opera House. With Carpi as Alfredo the combination was indeed a happy one. He too sang with fluency and gave the desired theatrical setting. De Luca, a dignified Germont, Sr., interpreted the part with delightful smoothness and purity of coloring. Others in the cast were Egner, Mattfeld, Bada, Reschiglian, Laurenti and Rossi. Moranzoni conducted.

Hearty applause followed the divertissement by Rosina Galli, première danseuse; Giuseppe Bonfiglio and the corps de ballet.

"Aida," Friday (Evening), December 14

The opera presented Friday evening, December 14, was a repetition of "Aida" with Marie Rappold, in the name part and Martinelli as Radames. The latter gave a virile interpretation of the Egyptian general betrayed for love, while Mme. Rappold's singing was most beautiful. In the competent ensemble were Amato, Mardones, Audisio, Marie Sundelius and Louise Homer.

Queenie Smith, owing to Rosina Galli's continued indisposition, led the ballet effectively. Mr. Moranzoni conducted.

"Prince Igor," Saturday (Matinee), December 15

"Prince Igor" was the offering at the Saturday matinee, December 15, with Frances Alda, Pasquale Amato and Paul Althouse in the leading roles. Frances Alda as Jaroslava was in excellent voice and created as favorable an impression as she has always done in the role. She brought considerable dramatic action into her work, which, in addition to her beauty of tone and her attractive personal appearance, added to the general interest of her portrayal. Amato's handling of the role of Igor was creditable and his voice continued to show a steady improvement, much to the delight of his many admirers.

Paul Althouse has been winning new laurels at the opera house this season, and his singing of the role of Vladimir on Saturday served to emphasize his value as one of America's leading tenors. He was in superb form and his singing of the solos brought forth enthusiastic applause. One is not only impressed with the beauty of his voice, but the ease and skill which he undertakes everything he does while on the stage.

Andreas de Segura was the Scoula and a good one. Artur Bodanzky conducted with his usual precision and skill.

"Tosca" Benefit Nets \$9,000

On Saturday evening, December 15, a performance of "Tosca" was given at the Metropolitan Opera House for the benefit of the Italian Benevolent Institute and Hospital. A capacity audience which included the Italian Ambassador, the Italian Consul General to New York, members of the Italian War Mission and many prominent in the musical and social life of New York, brought proceeds to the amount of \$9,000. Caruso was the Mario, his work calling forth an ovation from his countrymen. The title role was sung by Claudia Muzio with splendid effect, and the others in the cast were Sophie Braslau, Antonio Scotti, Giulio Rossi, Pietro Audisio, Louis d'Angelo, Vincenzo Reschiglian and Pompilio Malatesta. Roberto Moranzoni conducted.

Metropolitan Sunday Concert

On December 16 the usual Sunday evening concert took place at the opera house, this time with an entirely French program, a most appropriate and effective idea. Richard Hageman was the conductor, and led his men with skill and fine musical effect in works by Chabrier, Delibes and Lalo. He has come to be a great favorite with the Sunday night audiences, and always is the recipient of marked applause.

Leon Rothier appeared in a duet from "Mignon," (sung with Mme. Delaunois) in the trio from "Faust," (performed with Paul Althouse and Florence Easton) and in a solo aria from "The Jewess." In all these numbers, his vocal art and his resonant bass voice gave much pleasure. At the end of the program the distinguished French baritone delivered the "Marseillaise" with tremendous fervor and with inspiring result.

In addition to his participation in the "Faust" trio, Paul Althouse sang the "Flower Song" from "Carmen," and he did the number with smooth phrasing, well controlled tone production, and true sentiment. Mme. Easton was heard in

the "Depuis le jour" from "Louise," and charmed her listeners with the sweetness of her voice and the polish of her diction and phrasing. It is to be hoped that she will be heard in this opera at the Metropolitan some day not too far distant. Other numbers on the program were given by Mme. Homer, Mme. Delaunois, etc.

"The Daughter of the Regiment," Monday, December 17

Few of Donizetti's seventy-one operas survive. One of them is "The Daughter of the Regiment," which offers scope for vocalists with flexible voices and incidentally furnishes enough musical entertainment for an occasional evening whenever the singers in the cast are thoroughly capable of undertaking the old florid music, which has survived the wear and tear of some seventy-five years. Revived at the Metropolitan on Monday evening, December 17—its first appearance at that house in fourteen years, if memory serves right—the fresh, delightful old melodies gave happy proof that the Metropolitan still possesses artists of the first rank capable of contending with the difficulties of a style of music which has long ago gone out of vogue.

Frieda Hempel, as Maria, was the bright particular star in the galaxy of artists on the stage, first, because she is such an accomplished singer with a beautiful natural voice, and second, because Donizetti has so written his music that no artist but a star of the first brilliancy can do justice to it. As an actress Frieda Hempel looked like a daughter with whom any regiment might be in love, not to mention her power of holding the affection of her lover, Tonio. Even those who knew her excellent work in "L'Elisir d'Amore" were surprised at the unusual aptitude for comedy which she displayed. No higher compliment can be paid Miss Hempel than to say—what is perfectly true—that she lived up to the high traditions of a role in which she has had many famous predecessors, including no less a mistress of the art than Marcella Sembrich. Her success with the audience was instantaneous. She was obliged to repeat the famous aria in the second act with the drum obligato and called forth real transports of enthusiasm with her singing of the familiar Proch variations, introduced in the third act. Her drumming was still another thing to surprise and delight. If—and Heaven forbid—anything unforeseen should prevent Miss Hempel from continuing her career as a vocal star, she could still find a place in the orchestra.

An interesting incident of the evening and one which roused the audience to much enthusiasm, was Mme. Hempel's kissing of the French flag and her cry of "Viva la Francia," both of which the action of the piece calls for.

Fernando Carpi as Tonio, the fortunate lover of Maria, was altogether admirable. Donizetti has not spared the tenor in this opera of the old bel canto period, and Carpi was equal to every demand. His tones are full and ringing and his enunciation of the Italian language was beyond praise. He and the soprano were equal to the task of carrying on the entire action if necessary. This is the best part which has fallen to Carpi's lot since he came to the Metropolitan and he rose to the occasion fully, proving what a thoroughly trained and efficient artist he is from every standpoint.

The baritone role of Sergeant Sulpizio was entrusted to Antonio Scotti, a comedian so fine that his acting almost makes one forget that his voice is no more all that a great baritone should possess. The remainder of the cast, which included Marie Mattfeld, Maria Savage and Messrs. Reschiglian, D'Angelo, Audisio and Alexander, supported the leading characters according to the best traditions of Italian opera and the Metropolitan Opera House standard of efficiency.

A good share of the credit must go to Gennaro Papi, the conductor. Papi alone was responsible for the musical end of the performance, from inception to the premiere, and he had succeeded in infusing new life into the dry bones of the operatic skeleton. Both from artists and orchestra he drew forth the often fascinating tunes in all their freshness and beauty. It was a fine bit of work, some of the best he has done here.

The stage management showed the practised hand of Richard Ordynski in many little new turns and innovations. Giulio Setti's chorus had a great deal to do and did it very well indeed. The scenery was adequate.

Guilmant Organ School Notes

The pre-eminence given to the French school of organ playing, and the long association of Dr. William C. Carl with the late Alexandre Guilmant, whose method he teaches, are attracting many students to study with him at the Guilmant Organ School. The French method is without question the one to acquire at the present time, on account of its systematic plan of work, its rhythmic comprehensive style, clarity of tone, accentuation and artistic registration. The students of the Guilmant Organ School are taught all this and more. Every detail is minutely attended to and an independence of style developed that is all too rarely found in organ playing.

At a recent recital the program was devoted to chorales by Bach. Early in the New Year, one will comprise selections by Joseph Bonnet, the honorary vice-president, who last season played two recitals for the Guilmant school.

Opera Subscribers to Pay Tax

The Commissioner of Internal Revenue Bureau, Daniel C. Roper, has reversed his former ruling that war tax is



FRIEDA HEMPEL,

Soprano, who has added another triumph to her list as a member of the Metropolitan Opera Company by her performance of Marie in "The Daughter of the Regiment." At the first New York performance, December 17, not only did she sing magnificently but proved herself so efficient a drummer that the famous aria in the second act, to which she plays her own drum obligato, had to be repeated. Her success at the opera's premiere in Philadelphia, December 11, was no less marked.

not to be paid on grand opera tickets subscribed and paid for before October 31, when the new law became effective. After December 15, the ten per cent. war tax is to be paid every time a seat or box is used. The Metropolitan and Chicago Operas have been put to endless trouble collecting, returning, and recollecting the tax payments from subscribers, but everyone concerned is bearing the annoyance cheerfully as part of the general inconvenience caused by a state of war.

Liszt's "Saint Elizabeth" on January 3

General Manager Giulio Gatti-Casazza announces Thursday, January 3, as the date for the first performance of Liszt's "Saint Elizabeth" at the Metropolitan. It will be sung in English. The operatic form in which the work will be presented here for the first time is due to Artur Bodanzky, who will conduct it. He has had the co-operation of Stage Director Richard Ordynski in its preparation. The scenery has been painted by Joseph Urban, who also designed the costumes. The cast will be as follows:

Saint Elizabeth	Florence Easton
Landgrave Sophie	Margaret Matzenauer
Landgrave Ludwig	Clarence Whitehill
Landgrave Hermann	Carl Schlegel
A Hungarian Magnate	Basil Ruysdael
The Seneschal	Robert Leonard
Conductor	Artur Bodanzky

Thibaud-Lortat Will Play Chausson Concerto

Jacques Thibaud and Robert Lortat are announced for two sonata recitals to be given in Aeolian Hall, New York, on Saturday afternoons, December 29 and January 5. Lortat is the French pianist whom Thibaud was instrumental in bringing to this country last season, and who met with pronounced success. A feature of the first concert will be the Chausson concerto, which Messrs. Thibaud and Lortat will play to the accompaniment of a string quartet.

Williams-Price Nuptials

Evan Williams' son, Thomas Vernon Williams, and Parson Price's daughter, Alberta, were married December 12, at Richmond Hill, New York. In this manner two leading musical families of America (both of Welsh descent) are united through the young people. Miss Price was a pupil of Gabilowitsch, and Mr. Williams is said to have a most promising tenor voice. The good wishes of thousands of friends of these representative families go with them.

Max Rosen's Story Next Week

Owing to delay in the receipt of the manuscript, the final instalment of the story of Max Rosen's life will be printed next week instead of in the present issue.

MURATORE AGAIN HAILED AS HERO OF CHICAGO OPERA WEEK

Acclaimed as Greatest Canio of the Day—Fitziu Continues Series of Triumphs—Crimi Star in "Cavalleria"—Stracciari a Sensation—Vix Greatest French Singer-Actress Ever Heard or Seen at Auditorium—Galli-Curci a Meteor in Operatic Firmament—Raisa's Drawing Power Always Increasing—Rimini's Homogeneously Good Work Wins Many New Admirers—Sturani and Charlier Divide "Stick" Honors

Chicago, Ill., December 15, 1917.

"Isabeau," Thursday, December 6

Probably the last performance of Mascagni's "Isabeau" was offered Thursday evening. Rosa Raisa, Crimi and Rimini filled the principal roles with their accustomed art and skill. Sturani was in the conductor's box.

"Dinorah," Saturday (Matinee), December 8

Galli-Curci again dominated the performance of "Dinorah" at the Saturday matinee. A crowded house was most exuberant in its plaudits for the famous prima donna. Rimini, as Hoel, added another laurel to his long list.

"La Bohème," Saturday (Evening), December 8

"La Bohème" was given at popular prices with a cast similar to the one heard on a previous occasion, with the exception of the three principals. Forest Lamont succeeded Crimi as Rodolfo; Anna Fitziu, Melba as Mimi, and Rodolfo Fornari, Rimini as Marcello. Forrest Lamont, who had been billed previously as Radames in "Aida," effected a belated debut on this occasion. The newcomer has the build of the real operatic lyric tenor, and he acted the part of the poet in a manner which demonstrated that he is not a novice on the operatic boards. He also revealed a voice of uncommon beauty, mellow, sweet and intelligently guided. Mr. Lamont is a fortunate acquisition among the tenors—a rara avis in the roster of the Chicago Opera Association. Mr. Lamont, who is to create one of the leads in "Azora," the new opera by Henry Hadley, may be looked upon as a "find," and he should go far toward success in his career. His opposite, Anna Fitziu, gave a touching portrayal of the role of Mimi. Hers was an appealing picture of the unfortunate consumptive girl made famous by Murger. Since her debut here, Miss Fitziu's appearances on the Auditorium stage have been a succession of triumphs. She was in exceptionally good voice and from the first act to the end of the opera captivated the listeners. Rodolfo Fornari is a splendid baritone for popular-priced nights, when the best seat can be bought for \$2.50. Nevertheless, he sang well and made a satisfactory figure as Marcello. Francesco Daddi was re-installed as Benoit, a part he practically made his own in former seasons, and in which he was supplanted at the first performance by Vittorio Trevisan. Daddi is an imitable Benoit; likewise, Trevisan a Schuarnard. Gustav Huberdeau was excellent once more as Colline, and the Musette of Myrna Sharlow, though overacted, was well sung by this young and deserving soprano.

Sturani was at the conductor's desk and easily shared in the success of the night. Popular-priced opera should be better patronized, as General Director Campanini has decided this year to bill many of his stars on those nights, in order to give the people who cannot pay the full tariff a chance to hear many of his foremost singers in their best roles. Students should take advantage of the liberal policy decided in their favor by the management.

"The Jewels of the Madonna," Sunday (Matinee), December 9

A special performance of "The Jewels of the Madonna," brought to the cast for the first time, three new principals, Raisa, Crimi and Rimini.

Before reviewing the work of those artists, a remark is in order. From the beginning of the season, the main floor of the auditorium has often been half empty. The fault does not lie with the performances, the artists, the price of tickets or the war, but with the business management. Campanini has been ill since the second week of the season; his assistant, Daiber, does not control the house, and it takes a business man with courage, knowledge and acuteness to run the business end of such an important enterprise. As Mercutio says in "Romeo," "Such valets, such masters." The business department of the Chicago Opera Association is in the hands of men who have not the fundamental idea of what is required either from the public or from the press. Headwaiters are seen nightly in orchestra seats. They do not pay for admission. Those who pay object, and do not again buy tickets; this is one of the reasons why few boxes have been subscribed for. The business management has found many excuses but not the real one.

Revenons à nos moutons. "The Jewels" never before were so well presented here as by the 1917 interpreters. Rosa Raisa once more covered herself with glory. She is the greatest Malibella seen or heard here. She belongs to the lost race of vocal giants and holds a place of her own among the stars in the brilliant constellation brought forth by Campanini. She won an overwhelming and deserved triumph. Associated with her in the success of the day were Crimi and Rimini. The Gennaro of Crimi was a wonderful piece of mental and vocal art. His voice never sounded more mellow, and he gave the true note of pathos. Rimini's delineation of the camorrist, Rafaele, was capital. Here is an artist who studies the possibilities of a role, and he made each one count. Vocally, he was perfection.

The other roles were entrusted to worthy artists. Especially praiseworthy was the work of Louise Berat as Carmela and Daddi as Biaso. Marcel Charlier, who for the first time directed this opera, did so in a most creditable manner and shared with the principals, the first honors. Their management was adequate and the chorus sang superbly.

"Cavalleria Rusticana" and "Pagliacci," Monday, December 10

A packed house, with the exception of many boxes, which since the beginning of this season have been conspicuous for their emptiness—this is due to several reasons, one being the ugly background, which makes every young woman sitting in a box appear a matron—witnessed the famous operatic twins, "Cavalleria" and "Pagliacci." In Mascagni's opera the role of Santuzza was entrusted to Francesca Peralta, a newcomer who has appeared solely on popular priced evenings, when she achieved great things in "Trovatore" and in "Aida." Probably due to nervousness, she fell short of what was expected of her in "Cavalleria." Miss Peralta is not as yet a full fledged dramatic soprano. She would, no doubt, make an excellent Marguerite in "Faust" or a Mimi in "Bohème," but her vocal resources are too weak for such a strenuous part as Santuzza. Jeska Swartz was a good Lola. Crimi, who was heard last season as Turiddu, repeated his former

success in a part well suited to display the beautiful qualities of his voice, which, on this occasion, was heard at its best. He was easily the star of the performance. Alfred Maguenat was excellent as Alfio; likewise Louise Berat as Lucia. Sturani at the conductor's desk gave an illuminating reading of the score.

The size of the audience was largely due to the fact that Lucien Muratore was re-appearing in the role of Canio in "Pagliacci," in which last season he created a furore.

Muratore has spent his summer vacation to good advantage. First of all, he took a well deserved rest; then he studied a great deal, and the results obtained are, to say the least, amazing. He was the lion of the night and reached great heights through the beauty of his voice. The dramatic and pathetic reading he gave the part captivated the hearts of his hearers by the touching note of sorrow well expressed by his glorious organ. Muratore today is the idol of the Chicago public, and justly so. He is a conscientious artist, one who always strives for the best and who is never satisfied with less. He sees new possibilities in every part, not only vocally, but histrionically as well. Thus, his performance of Canio was even more subtle and more finished than the one he presented for the first time here last season. After the "Lament" the house shook under the "bravos," clapping of hands and stamping of feet. Muratore had to repeat the famous song in its entirety in front of the curtain, after having been recalled many times. Campanini showed great acuteness by having his premier tenor appear in "Pagliacci," and many repetitions will be given before the end of the season.

Stracciari was the Tonio. Here, also, is a genuine artist, a great man and a wonderful singer. Stracciari's reading of the "Prologue" was a masterpiece in the difficult art of singing, and the thunderous ovation tendered the baritone at the close of the aria must have convinced

(To be continued on page 32.)



*Don souvenir à la magnifique
et vibrante Louise, desoy
dramatique et am
Gustave Charpentier*

GUSTAV CHARPENTIER.

The above picture, one of the very rarest ever taken of the great French composer, who is rather shy in having his picture taken, was presented by him to Genevieve Vix. The French autograph reads: "Good remembrance to my magnificent and virile Louise from her admirer and friend, Gustav Charpentier."

SOMETHING ABOUT "MAROUF" AND RABAUD

Rabaud's opera, "Marouf," was slated for its first American production at the Metropolitan Opera House last evening (December 19). The libretto is based on the following story:

Marouf, the cobbler of Cairo, according to the veracious Princess Scheherazade of the Arabian Nights Tales, is most unfortunate in his domestic affairs. His wife not only is ill-favored but also of a most exasperating disposition. When she demands rice cake sweetened with honey, and, thanks to his friend the pastry cook, Marouf offers her some sweetened with cane sugar instead, the vixen flies into a rage and runs off to tell the Cadi that her husband had beaten her. Taking the lady's word for it, the Cadi has the cobbler well thrashed by the police in spite of the protests of the neighbors, who sympathize with the luckless husband. Humiliated and disgusted with his lot, Marouf decides to disappear, and, a party of sailors passing by on their way to the sea, he gladly bids goodbye to his shop and joins the company.

A tempest wrecks the ship on which Marouf has embarked. But as fate would have it he alone is saved, and next we find him in the great city of Khaitan, "somewhere between China and Morocco." He has been picked up on the shore by his old friend Ali, whom he had not seen for twenty years and who meanwhile has become very rich. Taking pity on Marouf he decides to give him a good time for once at least in his life. So he presents the cobbler to his fellow citizens as the richest merchant in the world, who has a wonderful caravan on the way. As such Marouf is accepted so that even the Sultan, in spite of the misgivings of the Vizier, is also deceived. Marouf is invited to the palace and received with almost royal honors. The Sultan is looking for just such a son-in-law and hastens to offer him his beautiful daughter Fatimah.

For forty days Marouf lives with Fatimah a life of luxurious delight. His word is law in the palace and the expenditures he orders soon empty the Sultan's treasury. But his Majesty, heedless of his Vizier's warnings and doubts, consoles himself with the thought that the promised caravan of Marouf must soon arrive and then the treasury will be more than replenished.

At last, questioned by the Princess herself, Marouf confesses the truth, the absurdity of which impresses both as a great joke. Their merriment is suddenly checked by the thought of the possible fate of the deceivers. The Princess, who really has fallen in love with Marouf for himself, and not for his imaginary riches, suggests his flight. But he cannot bear the thought of separation from her and she at once agrees to flee with him, disguising herself as a boy.

Marouf and the Princess are next discovered on an oasis in the desert, where they find shelter in the hut of a poor peasant. The cobbler seeks to repay his host by taking a turn at his plow. Presently the implement strikes an iron ring. It is attached to the covering of a subterranean chamber. It has also a magic power. Upon the Princess rubbing it, the poor peasant is transformed into a genii who offers his services to the astonished pair and discloses a hidden treasure of incalculable value. The denouement is evident. Along come the Sultan and his guard in pursuit of the fugitives. The latter are about to be dealt with severely, when what should be heard but the sounds of an approaching caravan. Of course it is for Marouf, thanks to the genii of the ring. Amazement and apologies are in order. Marouf rises to the unexpected, undreamed of occasion. The cobbler triumphs; the Princess is happy; in fact everybody is happy except the skeptic Vizier, who pleads for a pardon from Marouf and is lucky to escape with only a hundred lashes.

Henri Rabaud, the composer of "Marouf," is fifty-two years of age, a Parisian by birth and the son of a professor of the Conservatoire, of which he also is a graduate. His second and latest symphony has recently been heard in New York. A string quartet is also credited to him in addition to other smaller works and an opera, "La Fille de Roland," which was given several years ago at the Opera Comique. "Marouf" was produced in the same house in the spring of 1914, since when it has proved



DELIA M. VALERI.

The celebrated vocal teacher, whose name is closely identified with Frieda Hempel's latest successes.

one of the most popular opera novelties given in Paris during many years. Monsieur Rabaud was a leading conductor of the Paris Grand Opera for seven years, that is during the direction of André Messager. At present he is conducting at the Opéra Comique.

Clifford Wilson, Tenor

"One of the most enjoyable singers I have ever heard," is the way Read Admiral Robert E. Peary expressed his admiration of the work of Clifford Wilson, tenor. Mr. Wilson, who possesses a clear tenor voice, began his vocal studies at the Cincinnati College of Music, and although his professional career has been short, he has met with real success in a number of places in the Central West. He has appeared with such artists as Margaret Matzenauer, of the Metropolitan Opera Company, and Albert Stoessel, violinist. Included in his repertoire are most of the stand-

ard opera and oratorio numbers, these being constantly added to by his studies, which are now being carried on with Felix Hughes, of Cleveland. The Akron (Ohio) Press spoke of his "clear tenor voice," and the Beacon Journal of that city was impressed with the "remarkable clearness, ease and carrying power" which characterizes it.

Yvonne de Tréville Home for Holidays

Yvonne de Tréville interrupted her eastern Canadian concert tour with a flying trip to New York early in November in order to sing at the Stearns-Hubbard wedding. Since resuming her tour, the famous coloratura soprano has appeared in nine concerts in the principal Canadian cities. Toronto, Owen Sound, Ottawa, etc., were particularly appreciative of the flexibility of Mlle. de Tréville's exquisite voice, and crowded houses were the rule everywhere she appeared. The many re-engagements will necessitate a third trip to the north this season, early in the year.

Anna Case to Sing with Philharmonic Society

The Philharmonic Society has been notified that Julia Culp will not come to America this season, which necessitates a change in the society's plans. Mme. Culp had been announced to appear at one of the regular series of concerts at the Academy of Music, Brooklyn, on January 13. The Philharmonic has succeeded in securing the noted American prima donna, Anna Case, to appear at this concert. The selections to be sung by Miss Case will be announced later.


Beriza an Author

When Marguerite Beriza, the French soprano, who was called to France by the death of her mother, returns to this country, it is announced that she will interest herself in the production of a patriotic work called "Past and Present," which she has written herself, and in which she will take the principal role.

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IMPORTANT ENGAGEMENTS FOR ADELAIDE FISCHER NEXT MONTH

January 2nd. Chicago, Illinois. Recital with Pablo Casals.
January 25th. Hartford, Connecticut. Soloist with N. Y. Philharmonic Orchestra.
January 29th. Middletown, Connecticut. Soloist with N. Y. Philharmonic Orchestra.
January 30th. Springfield, Massachusetts. Soloist with N. Y. Philharmonic Orchestra.
January 31st. New York Recital. Aeolian Hall.

Management: **Winton & Livingston, Inc.** **Aeolian Hall, New York**

MAY PETERSON

REPEATS THE TRIUMPH OF HER DEBUT AT THE METROPOLITAN OPERA HOUSE, DECEMBER 10TH

Miss May Peterson, who on the afternoon of Thanksgiving Day gave a fine performance of Micaela, repeated her success. In fact SHE SANG HER ARIA AND DUET WITH MR. CARUSO IN THE FIRST ACT BETTER THAN IT HAS BEEN DONE AT THE METROPOLITAN IN YEARS. SHE HAS BEAUTY OF VOICE, STYLE AND A QUIET CHARM THAT SHOULD MAKE HER EXCEEDINGLY POPULAR WITH AMERICAN OPERAGOERS. NOT MANY VOICES STAND OUT WELL IN CONTRAST WITH THAT OF MR. CARUSO, BUT THE DUET WAS ALL TO HER CREDIT.—New York Herald.

MISS PETERSON REPEATS HER CHARMING MICAELA

Miss Peterson repeated her charming Micaela, in which her pretty voice and good style are advantageously placed.—New York Sun.

MISS MAY PETERSON AGAIN SANG MICAELA WITH SMOOTH AND DISTINGUISHED STYLE AND PURE TONE. IN FACE, FIGURE AND MANNER SHE WAS LOVELINESS ITSELF.—New York Tribune.

New York Evening Sun:

Miss Peterson repeated successfully the blond and wistful Micaela, which fell to the lot of her first performance, and threw even more loveliness than before into the lovelorn soaring of her notes.

New York American:

May Peterson's peculiarly pure and limpid voice was heard to advantage in the arias of Micaela.

New York Evening World:

May Peterson, having passed successfully through her initial ordeal, sang with greater breadth and was a convincing Micaela. She was good to look upon and is a worth-while addition to the company's roster.

WHAT THE CRITICS SAID OF HER DEBUT ON NOVEMBER 29th

New York World:

MISS MAY PETERSON MAKES HER DEBUT AS MICAELA AND WINS A TRIBUTE OF APPLAUSE

Miss May Peterson, an American lyric soprano, made her debut as Micaela. Her singing was distinguished by a refreshing freedom of tone delivery, and in her interpretation of the big third act aria, Miss Peterson showed intelligence and temperamental warmth. Her voice is sympathetic and even in scale from bottom to top. The audience, at the conclusion of her aria, gave her a hearty round of applause.

New York Evening Mail:

Miss Peterson deserved the ovation she received. She sang her rather touching aria in the third act with skill and finesse and great charm. Her voice is well suited to the auditorium, and although she is as tall as Martinelli, who sang the Don Jose, she succeeded in looking small and quite pathetic, and in making the neglected fiancée of Bizet's tragedy an appealing figure. She was recalled to take the applause quite by herself three times at the end of the third act.

New York Tribune:

There was a newcomer to the company in Miss May Peterson, who sang Micaela. Miss Peterson possesses a pretty face and figure, a gracious personality, a fine feeling for style, and a voice which is one of crystal purity. Miss Peterson ought to prove a welcome addition to the company. She possesses a beautiful voice, which she uses with taste and skill.

New York Herald:

There was a new Micaela, Miss May Peterson, an American soprano, who has sung here in concert. Miss Peterson has a beautiful, smooth voice. She achieved a real success with the audience.

New York Evening Globe:

Miss May Peterson, making her debut with the company, has just the presence for the blond Micaela and seems at ease on the stage. Her French is of Paris, her voice lovely, and she sings with grace and no little skill. At the end of the third act the audience gave Miss Peterson an ovation.

New York Times:

MAY PETERSON'S DEBUT. AMERICAN SOPRANO AS MICAELA REVEALS HERSELF AN ARTIST

Miss Peterson showed herself an artist whose future contributions in the course of the season will be observed with interest.

New York Evening Sun:

There was an interesting portrayal of Micaela. May Peterson, an American soprano, made her debut with the company in this melodious part. She made a good impression. Her voice is very musical and good to hear. Her presence and poise were regarded as quite remarkable in a new singer.

New York Evening World:

"Carmen" served for the New York debut in opera of May Peterson, an American singer, who was Micaela. Miss Peterson is not unknown in European opera houses. Hitherto we have heard her only in recital. Her voice carries well and is of lovely youthful quality. Her presence is gracious, and she has command of stage routine. Her reception by the audience was remarkably enthusiastic.

New York Evening Post:

At the end of the act there was an ovation for the singers, Miss Peterson being particularly favored.

New York Evening Telegram:

An unusual feature of this performance was the debut of an American singer, Miss May Peterson, as Micaela. Her beautiful voice and graceful presence made her an ideal interpreter of this idyllic role.

New York American:

Miss Peterson's exceptionally beautiful voice was heard to advantage even in the "Je dis, que rien," and the listener noted with special pleasure the peculiarly transparent and limpid timbre of her high tones and the astonishing ease and precision with which she attacked them, as it were, in midair. Decidedly, Miss Peterson ought to develop into a valuable member of the company.

New York Sun:

She has a pretty voice and a generally good technic.

Management:

Music League of America
1 West 34th Street - New York



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Miss Peterson has demonstrated her drawing power, by being selected to sing at two special holiday matinees. Her fourth appearance will be as MIMI in "La Bohème" on Christmas Day.

ROTHWELL MAKES DEBUT

(Continued from page 5.)

of the Cincinnati Symphony Orchestra, was taken to the Montgomery County Jail at Dayton, Ohio, where he was held until the following day when he was released at noon.

In a statement given out after his return to Cincinnati, Dr. Kunwald said:

"I no longer consider myself a public man. I do not expect to conduct the rehearsal of the Cincinnati Symphony Orchestra tomorrow. For any information concerning the orchestra I must refer all inquirers to the management, as I know nothing concerning future plans. So far as I am concerned I have nothing further to say, as Judson Harmon, former Governor of Ohio, represents me."

Dr. Kunwald was released from custody with former Governor Harmon appointed as his custodian. It was explained that the former Governor will be responsible for him, and will keep in touch with Dr. Kunwald so that he can reach him in case he is again wanted by our Government.

Dr. Kunwald was brought to Cincinnati by Deputy United States Marshal E. R. Kendig. To Jailer Frank Baldwin, of Dayton, he again reiterated his innocence of any offense against the Government.

"I am profoundly grateful to some one whom I do not know at this time," said Dr. Kunwald to Jailer Baldwin; "I am especially glad to get home again, as my wife is alone and will be greatly worried. You have given me a comfortable place to stay for the night, and I know I would have received good treatment had I been compelled to remain here for any length of time. But my conscience is clear, and I have been guilty of no offense against the Government, and am sure that my freedom should be given to me. I have regarded myself as a guest of this country, since coming here from Austria, and have so conducted myself."

In a semi-official announcement from Washington it was stated that Dr. Kunwald is subject to arrest at any time in the future when the Department of Justice may decide to take him into custody, if investigation of the complaints filed against him or his subsequent actions or utterances should warrant such action. For the time being he is released in the custody of his counsel.

Dr. Kunwald was arrested under the authority of the Attorney-General, but without the specific knowledge of the Attorney-General, this case being handled with dozens of others by a subordinate official of the department to whom authority was delegated to cause the arrest actually. This makes clear the conflicting statements that the case was dealt with locally in Cincinnati, that the Attorney-General knew nothing of the case, and yet that the arrest was made under the authority of the Attorney-General.

Dr. Kunwald was arrested not because he is known to have done things inimical to the national interests, it was stated, "but because he is known to have made anti-American remarks which placed him in the class of persons who might possibly accomplish or abet actions against the Government. His release in the custody of his counsel serves to tie his hands in the future."

Although Dr. Kunwald was arrested on Saturday and released within a few hours, it was not until the following Monday that a Department of Justice official at Washington would publicly admit the existence of the case, or the arrest. According to an official of that department, no serious developments are expected in Dr. Kunwald's case.

Dr. Kunwald passed Saturday night in the same row of cells in which there were a Montgomery County farmer arrested for making alleged disloyal remarks and a Cincinnati saloon owner arrested for selling liquor to uniformed men.

Kunwald's Resignation Accepted

The resignation of Dr. Ernst Kunwald as conductor of the Cincinnati Symphony Orchestra was accepted by the Board of Directors on Monday afternoon, December 10.

Dr. Kunwald will stay in Cincinnati for the present. He has a lease on the house in which he is living until next May and intends to remain until then.

"I like Cincinnati," he declared, "and there is no better place for me to go."

In answer to a question regarding his resignation, Dr. Kunwald said:

"When I presented my resignation the first time, four

weeks ago, it was refused. It was very gratifying to me to realize that the Board of Directors thought so well of me. At the same time I told them that, as the reason for my resignation remained, I desired them to regard it as always at their command, whenever circumstances might make it advisable for them to act differently."

Walter Henry Rothwell, who comes as "guest conductor" for the two concerts this week, formerly was conductor of the St. Paul Symphony Orchestra. He came to this country originally thirteen years ago when he was brought over by Henry W. Savage to conduct his production of "Parsifal." Since that time he has identified himself with musical life in America. In recent years he has been conducting in New York.

Mr. Rothwell arrived in Cincinnati on Wednesday, December 12. Prior to his arrival rehearsals were being conducted by Julius Sturm.

"It is indeed a pleasure to be here within the realm of of the music loving community of Cincinnati," said Mr. Rothwell, in his rooms at the Sinton Hotel, to a MUSICAL COURIER representative; "I am not a stranger to the city. I have long known her fine achievements in music and the arts, of her famous May Festivals and her symphony orchestra. I had the pleasure of appearing here in Cincinnati as conductor on two occasions. In the season 1904-5 I spent eight days here and conducted about five performances of Henry W. Savage's production of 'Parsifal.' On this tour of 24,000 miles we gave the first performances of 'Parsifal' in English. Two years later I returned to Cincinnati and conducted 'Madame Butterfly.' We were giving the first performances of that opera in America at that time. And so I have only the most happy recollections of this city, and shall give my best services to make the approaching symphony orchestra concerts a success, for good music is my life."

In the middle forties, Mr. Rothwell is in his prime, and a glance at him shows that here is a real, individual character, a musician indeed, but more—a man. Born in London, of English parentage, in 1872, Mr. Rothwell in his early days studied under Julius Epstein and composition and counterpoint under Anton Bruckner. He continued his studies in composition and orchestration under the brilliant Thuille and Max von Schillings and was graduated into the professional field as a pianist at the age of 17.

Mr. Rothwell concertized far and wide, playing the piano in Switzerland, Austria, England and other countries, and was heralded in those days as an exceptionally youthful talent at the piano. He also plays the organ, and has some ability with the violin. After his concert work he devoted himself to the art of conducting, and became assistant conductor to Gustav Mahler, and later was given the general directorship of the Royal Opera at Amsterdam, Holland.

It was at Amsterdam, too, that Rothwell had an interesting experience, directing those mixed Dutch singing societies which have their own clubhouses, and give elaborate choral programs. "The Creation," "The Messiah," Elgar's "Dream of Gerontius," and many of the old and newer classics were directed there by Rothwell. One of the unique productions he gave there with the Dutch singers was Beethoven's "Fidelio," in concert form. Mr. Rothwell's life in Europe gave him command of the English, French, German and Dutch languages, with some use of the Italian. His success at Amsterdam caused Henry W. Savage to engage him. More recently in New York he has conducted the Civic Orchestra concerts.

To the question, "Is there any difference between musical affairs here and abroad?" Mr. Rothwell replied:

"Yes, the women take a much more important part in managing musical and other art matters here, and I am glad to see it so; and I am happy to see America making strides in music. The great masters are, of course, the great masters, and we admire them no matter where they come from. We naturally look to Europe as the source and fount of the great classics, but there is much evidence of growing musical creative force in America."

Mr. Rothwell said that he is one of the judges who was named to pass upon the compositions submitted in the William Wade Hinshaw prize competition of \$1,000 for the best one or two act opera by an American composer, and he has been going over the scores of thirteen operas entered in the contest, and, taken as a whole he says, they are worthy efforts.

"Some day when time has enriched and mellowed America's folklore and folksongs," he said, "America will develop her master composer. And Cincinnati is doing her full share toward this musical development. Music is the great inspirer of the human heart—they are training the boys in the camps to sing—and I am sure the country will receive out of music infinitely more than it puts into it, even in these days of stress."

When asked for his view of the modernists, Rothwell replied:

"I confess I do not receive as much emotional gratification from the modernists as from the classicists, but we must give every real new message a hearing."

Muck and Kreisler Raise \$10,000 for Halifax

Last Sunday evening, December 16, the Boston Symphony Orchestra, led by Dr. Muck, and with Mme. Melba and Fritz Kreisler as soloists, gave a big benefit concert at Symphony Hall, which was contributed by Major Higginson. The concert netted about \$10,000. It is reported that over \$5,000 in mail orders was returned, and at least that amount was refused at the box office just before the beginning of the concert.

Francis Macmillen Goes to War

Francis Macmillen, the violinist, enlisted as an interpreter in the field service of the army some weeks ago, and now has been called for service abroad. He will sail within a few days from an Atlantic port. When he enlisted it was with the understanding that he would not be called before next April, and he made concert engagements accordingly. Now he will be compelled to cancel about forty performances.

M. T. N. A. CONVENTION

(Continued from page 5.)

importance. Many prominent musicians have left the East and cast their lot with this important section of the country, and the native musical talent of the South also has made itself felt in no uncertain manner. Moreover, any national organization which confines its activities too constantly to a restricted area of the country is open to criticism. For this and other reasons, the meeting in New Orleans deserves the whole hearted support of every member of the Association as well as of other wide awake musicians, and so far as possible that support ought to take the form of attendance at the annual convention.

The musicians of New Orleans are anxious for a very large attendance at the convention and have made plans in keeping with their reputation for an abounding hospitality. It would be hard to imagine a more attractive and withal, a more fitting place for a national convention such as that of the M. T. N. A.

Professor Leon R. Maxwell, vice-president of the M. T. N. A., is chairman of the New Orleans local committee in charge of accommodations and other matters. Persons desiring information may obtain it by addressing Professor Maxwell at Newcomb College, Tulane University, New Orleans.

There is no force at work in the United States today which is more frankly, more open-mindedly, more unselfishly and more perseveringly examining and trying to correct the problems of the American music teacher than the M. T. N. A. It should have the earnest sympathy and loyal co-operation of every music teacher in America who respects his profession.

On another page will be found the full programs of the forthcoming M. T. N. A. convention.

Metropolitan Repertoire, Week of December 24

Monday evening, December 24, "Samson et Dalila," Homer, Caruso, Amato, Rothier, Montoux; Wednesday, "Thais," first time this season, Farrar, Whitehill (first time in this opera), Rafaelo Diaz (debut with the company), Montoux; Thursday, "Francesca da Rimini," Alda, Perini, Sundelius, Martinielli, Amato, Moranzoni; Friday, "Faust," Farrar, Delaunoy, Martinielli, Rothier, Chalmers, Montoux; Saturday afternoon, "Rigoletto," first time this season, Hempel, Braslau, Caruso, De Luca, Mardones, Moranzoni. There will be two performances on Christmas Day; in the afternoon, special performance of "La Bohème," with May Peterson (first time as Mimi), Miller, McCormack, De Luca, Didur, De Seguro, Malatesta, Papi; evening, at the Brooklyn Academy of Music, "The Daughter of the Regiment," Hempel, Carpi, Scotti, Papi.

Schumann-Heink's Fourth Son Enlists

Walter Schumann-Heink, the fourth son of Ernestine Schumann-Heink to enlist in the United States Army and Navy, has been accepted in the Navy as a cook of the fourth class. Mr. Heink, who is twenty-eight years old, lives in Paterson, N. J., with his wife and baby. He is the proprietor of a restaurant there, but told the recruiting officer that his wife would care for the business during his absence. When questioned by the officer, he also made several statements which made that official doubt his citizenship. The fact that he had a brother in Germany who at present is commander of a submarine, and that he himself was born in Dresden, Germany, caused the officer to communicate with the election officers of his district to find out whether or not he was a voter. He now has been ordered to entrain for the naval station at Philadelphia, where the Navy will make use of his ability as a restaurateur.

Shuberts Break with Klaw and Erlanger

It was announced authoritatively early this week that Lee and J. J. Shubert have severed all booking and pooling arrangements with Klaw and Erlanger in Philadelphia, Chicago, Boston, Baltimore and St. Louis, in which cities the two firms had arrangements to consolidate their interests. The break probably means the resumption of the so called "theatrical war" which raged several years ago. The attitude of the Shuberts is that they represent the "open door," or independent booking opportunities to enable all producers and managers to free themselves from the domination of any one firm controlling the best theatres in the largest cities. This is a matter which affects also traveling concert and opera interests.

Albert Spalding Now a Lieutenant

A cablegram has just been received from Albert Spalding, soldier, patriot and violinist, stating that he has received a commission and is now a first lieutenant with the American Expeditionary Forces stationed somewhere in France. Spalding, who was one of the first to heed the call of his country, enlisted last June as a private in the Aviation Corps of the Signal Service. He canceled his entire concert tour for the present season and sailed from an American port about the middle of last September.

Joan Manen Dead?

It is reported from Spain that the celebrated violinist, Joan Manen, died in that country recently. As the information comes in a roundabout way, and it is impossible to verify it at the present moment by cable, the MUSICAL COURIER prints the rumor for what it is worth. Manen was one of the eminent violinists of the day, and has achieved fame not only as a virtuoso, but also as a composer of distinction and worth.



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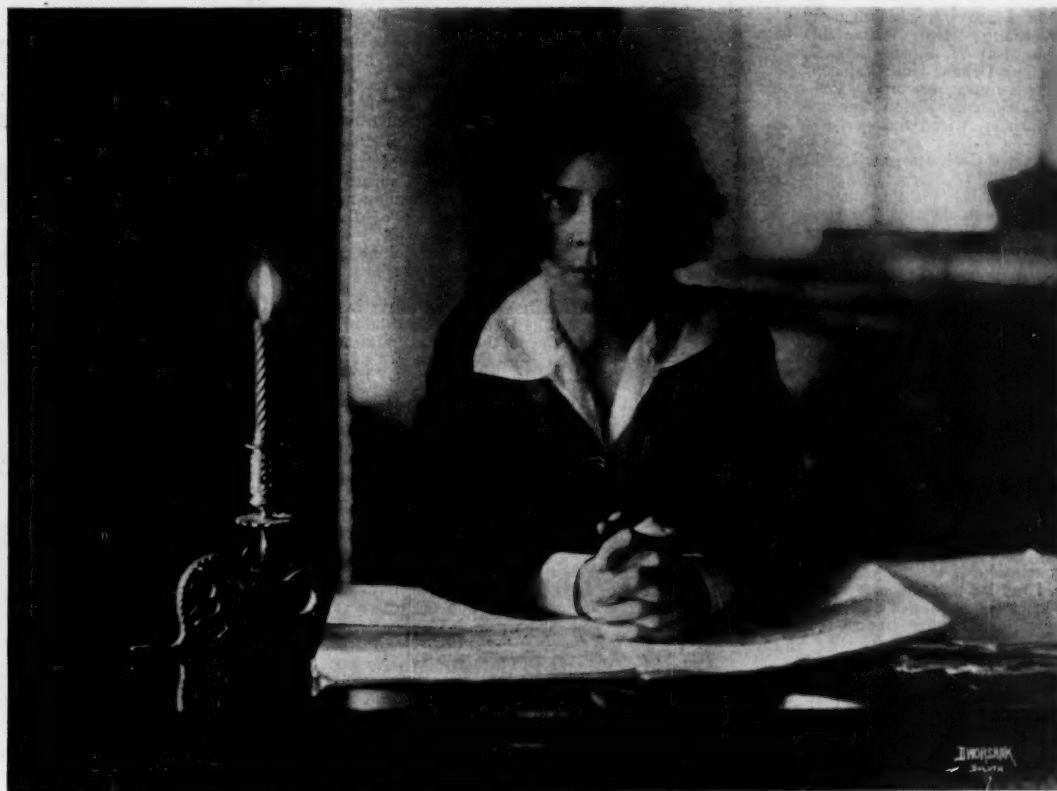
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PLAYS RETURN ENGAGEMENTS

WITH THE CINCINNATI SYMPHONY ORCHESTRA
IN DETROIT—TWO RECITALS

WHAT THE CRITICS SAID:

DETROIT FREE PRESS, November 28, 1917

ETHEL LEGINSKA GAVE HER THIRD DETROIT RECITAL LAST EVENING BEFORE WHAT WAS IN ALL PROBABILITY THE LARGEST CONCERT AUDIENCE ANY PIANIST HAS SECURED HERE IN A DECADE, PADEREWSKI POSSIBLY EXCEPTED. The instinct of the student is deep grained in Leginska. She is eternally teaching herself. She is eternally living her music. Her aspiration for masterful scholarship is insatiable, and her constantly broadening horizon offers some new message of import and inspiration no matter how frequently or how attentively one may listen to her. TO HAVE HEARD THIS ARTIST YEAR BEFORE LAST OR LAST SEASON IS NO GUARANTEE OF ACQUAINTANCE WITH THE POSSIBILITIES AND REACHES OF HER WORK TODAY.

DETROIT TIMES, November 28, 1917

Mme. Leginska was in splendid form and to say that means that SHE PLAYED WITH FIRE, POWER, BEAUTY AND DELICACY. SHE IS UNDOUBTEDLY ONE OF THE WIZARDS OF THE PIANO. She has trained herself so thoroughly in the technique of her business of piano playing that she treads on no dangerous ground when she allows her own originality of thought and expression to sweep the keyboard. WHATEVER MME. LEGINSKA DOES SHE DOES WITH THE TOUCH OF GENIUS, and the force of personality that is far greater and stronger than her smallness of physique would seem to suggest she might possess.

DETROIT NEWS, November 28, 1917

What every one in her audience carries away from one of her recitals is the memory of a GLOWING TONE, EXQUISITELY BEAUTIFUL. Her touch can have the delicacy of velvet or change to such force that her diminutive fingers seem made of steel. There is a nervous energy, a crispness in all her work, and her command of nuances marks her a musician of poetical tastes. No one who has ever listened to the marvelous smoothness of her runs or the great masses of tone which result from her chord passages could fail to grasp how far removed she is from the demands of technique. FIRST AND FOREMOST SHE IS MISTRESS OF HER BRAIN AND IT CAN MAKE HER FINGERS ACCOMPLISH EXTREMELY BEAUTIFUL RESULTS.

DETROIT JOURNAL, November 29, 1917

LIKE KREISLER, LEGINSKA HAS CEASED TO BE AN ARTIST. IN THE SENSE THAT SHE HAS MOUNTED TO THE PINNACLE OF

THE ARTIST'S VIEW AND THEN HAS COME DOWN TO EARTH AGAIN, back to us poor mortals, to bring us something of that vision and experience. It is not enough that an artist should see those visions for himself, he must bring them back to us. That is what Leginska does. Long life to her.

THE CINCINNATI ENQUIRER, December 1, 1917

The soloist was Mme. Ethel Leginska, pianist, who came here with many extravagant advance claims. She is an unusual personality. She proceeded to demonstrate forthwith that she has the power of a man in her playing. THE TEMPERAMENTAL SWEEP OF A FINELY IMBUED ARTISTIC NATURE AND THE TECHNIQUE OF A SUPERLATIVE VIRTUOSO. She elected to set forth all these qualities in the Hungarian fantasia of Liszt, which she played magnificently, with a fire that equalled any Hungarian soul, with a finger technique that was dazzling and with a personal note that was striking. SUCH COMMAND OF THE KEYBOARD IS RARELY MET WITH AND SUCH ABSOLUTE ASSURANCE IS AS PICTURESQUE AS IT IS GRATIFYING. It was a virtuoso performance in the fullest meaning of that term, and the effect on the audience was electrical.

CINCINNATI TIMES STAR, December 1, 1917

NOT IN YEARS HAS A NEW ARTIST SO COMPLETELY TAKEN THE CINCINNATI PUBLIC BY STORM AS LEGINSKA DID YESTERDAY AFTERNOON. Leginska possesses a tremendous technique, masculine in its superb strength and in its absolute control of all the resources of the keyboard. In like manner she possesses the obverse of these characteristics—a feminine softness and lightness of touch and a poetic feeling for delicate effects.

Mme. Leginska's whirlwind characteristics are such that one feels impelled to take a mental and physical hold on description before approaching so intensely vital a performance. Masculine strength, brilliant execution, startling displays of pearly scales and small tapping phrases followed each other through her performance. It was orchestral and impassioned. Altogether it was unique. The remaining impression when one collected scattered wits was of a STUNNING PIANISTE WHOSE TEMPERAMENT DISTANCES THAT OF ANY PUBLIC PERFORMER AND WHO IS HERSELF QUITE CARRIED AWAY WITH THE LURE AND PASSION OF HER MUSIC. Orchestrally her support was beyond praise, the entire band and the conductor were merged in a blaze of fire and flashings inspired by the little crouching figure at the pianoforte.

Musical Staff for Rivoli and Rialto

The following musicians have been chosen by S. L. Rothapfel for the musical staff which will assist him in operating the Rivoli and the Rialto: Hugo Riesenfeld, director in charge; Erno Rapee, Nat W. Finston and G. M. Rubinstein, conductors; Arthur Depew, Uda Waldrop, A. G. Robyn and Prof. Firmin Swinnen, organists; William Humiston and Edward Falck, composition and arrangements; M. Borodkin, librarian; Alfred Saenger, assistant librarian.

The Rivoli will open shortly after Christmas, at Broadway and Forty-ninth street, and will be operated in conjunction with the Rialto. The members of the musical staff will work interchangeably in both theatres, the conductors interpreting those portions of each program for which their capabilities and training especially fit them, just as the conductors at the Metropolitan Opera House are called upon to handle those operas which come within their special field of training.

As soon as the Rivoli is open and in smooth running order, the orchestras of the two theatres will be combined once a week in a popular symphony concert at the new institution.

A feature of the Rialto Theatre Saturday morning musicale for December 8 was the community singing led by the students of the Washington Irving High School, who first rendered the "Pilgrims' Chorus" from "Tannhäuser" and "My Heart at Thy Sweet Voice," from "Samson and Delilah," most charmingly. The girls had been trained by Mr. Niedlinger, one of the music teachers of the high school, and excellent training has been theirs, inasmuch as their work was unusually good. The audience joined in the singing of "Our America" and "The Star Spangled Banner." At the conclusion of the singing, Mr. Spaeth suggested that it would not be a bad idea to have the pupils of other schools attend the musicales and thus encourage the custom of community singing among the audiences.

The soloist of the mornings was Greek Evans, the baritone, whose singing of Homer's "Banjo Song" and Ivor Novello's "Keep the Home Fires Burning" aroused great applause. His voice is one of great beauty and his method of interpretation proved enjoyable to the little ones and their parents. Again the orchestra, under Mr. Riesen-

feld's capable direction, rendered the following numbers, which were preceded by a short talk by Sigmund Spaeth: "Fingal's Cave" (Mendelssohn), symphony in D minor (Haydn), "At Middy" and "Will o' the Wisp," from Howard Brockway's "Sylvan Suite," "March of the Dwarfs" (Grieg) and "At the Brook" (De Boissière). An educational film, "Me and My Dog," and a comedy picture were given.

May Peterson's Metropolitan Appearances

May Peterson's third appearance at the Metropolitan Opera House, as Mimi in Puccini's "La Bohème," will mark her second appearance at a special holiday matinee at the Metropolitan. The next performance of "La Bohème" will take place on Christmas Day, and it will be remembered that Miss Peterson made her initial appearance at the Metropolitan Opera House at the Thanksgiving Day matinee.

Meanwhile, Miss Peterson has appeared again in "Carmen," this time with Caruso as Don Jose, and the press of New York has again bestowed the highest praise upon this charming American singer.

San Carloans in Omaha

"Omaha thrilled by San Carlo singers" was the caption of an article by Henrietta Rees in a recent issue of the Omaha (Neb.) Bee, following an appearance there of the San Carlo Opera Company in "Gioconda." The notice overflows with praise regarding the singing, the dramatic presentations, the scenic settings, and the orchestral and choral work of the San Carlo organization. The success of the entire engagement in Omaha was pronounced, and the receipts were astonishingly large in these days of hard times for many traveling theatrical and musical organizations.

Florida Objects to German Music

Preceding the concert of the Friday Morning Musicale, of Tampa, Fla., late in November, the German music on its program was protested against by messages from

various nearby towns, as well as from persons in Tampa. However, the objections arrived too late to alter the program for that occasion. The feeling became so pronounced, however, that it became necessary to eliminate German music from the programs of the Friday Morning Musicale for the remainder of the year, or so long as hostile relations exist between the United States and Germany.

Mme. Mulford, Singer and Teacher

Florence Mulford's career has been one of wide areas and varied experience; indeed, one enthusiastic admirer with a bent toward statistics has computed that if the various artistic sojourns of this prominent American contralto were followed, they would form a line of song extending half around the globe, and zigzagging in a remarkable fashion. This line might commence with Mme. Mulford's tour as a member of the Metropolitan Opera Company; thence to Berlin; back to New York, with numerous recitals and concerts to add to its length



FLORENCE MULFORD.
Singer and teacher.

and variety. From 1902 to 1905, Mme. Mulford was a member of the Metropolitan Opera Company, and then, although her contract still had two years to run, Manager Conried released her to accept a European engagement for a period of three years. She returned with that organization in 1912 and since that time has been a thoroughly efficient member of the company.

But her success has not been confined to operatic and concert appearances, for Mme. Mulford enjoys wide popularity as a teacher. Her studios are located in Newark, N. J., and it is doubtful whether there is a teacher in that State who is more widely or favorably known. The excellence of her methods is shown in the fact that she probably has more pupils occupying church positions than any other local teacher.

Will Rhodes Re-engaged

Will A. Rhodes, Jr., gave the opening recital of the season in the chapel of Westminster College, on Monday evening, November 19, assisted by Edward Hearn at the piano. His program opened with "The Star Spangled Banner," and was divided into five groups, designated as oratorio, negro, Indian and patriotic songs, and an operatic aria, "Celeste Aida." Handel, Joseph Barnby, William Arms Fisher, Carrie Jacobs-Bond, Harriet Ware, Homer, Lieurance, Carlos Troyer, Charles Wakefield Cadman, Ivor Novello and Oley Speaks were represented. So delighted was the audience and so pronounced was Mr. Rhodes' success on this occasion that he was immediately re-engaged for an appearance in March, 1918.

Cherniavskys to Play at Carnegie Hall

The interesting Cherniavsky brothers—Leo, violinist; Mischel, cellist, and Jan, pianist—who will give their second New York recital at Carnegie Hall on Saturday evening, December 29, are perhaps more widely travelled than any other artists now before the public. Their concert tours have embraced twenty-eight different countries, and they have played innumerable times in the same city, as, for example, in Melbourne, Australia, where they gave ten concerts within a period of four weeks.

Elsie Lyon to Sing at Hunter College

A new American composer, Louis Edgar Johns, offers an evening of his compositions, assisted by Mary Schiller, soprano; Elsie Lyon, contralto, and Robert Maitland, bass-baritone, at Hunter College auditorium, Lexington avenue and Sixty-eighth street, on December 22, at 8.30 o'clock. Mr. Johns was a favorite pupil of Humperdinck. This is one of a series of invitational concerts given by the educational system. Tickets are not necessary.

Christmas Camp Music

Christmas celebrations in the cities near all the training camps in this country are being arranged for by the departments in charge of music at the army and navy camps of America. The soldiers and sailors will in most instances furnish the major portion of the Christmas programs to be given about the "Tree of Light." The song leaders at the camps are arranging unique programs and festivals.



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FIRST NEW YORK CONCERT WINS ENTHUSIASTIC APPROVAL OF PRESS AND PUBLIC

What the press said:

A new symphony Orchestra came into existence at Aeolian Hall last night. The Miniature Philharmonic had an auspicious debut on that occasion.

The orchestra showed careful preparation and a certain amount of skill and style.

The Rebikoff suite, a work new to local programmes, suggesting Tschai-kowsky's "Nutcracker" suite, was played with spirit and fine dramatic feeling.

Mr. Grunberg, the conductor, deserves praise for the creditable presentation of an interesting list. There is no reason, with the enormous music public in and near New York, that the Miniature Philharmonic should not become a permanent institution.—*New York American*.

The Miniature Philharmonic composed of thirty-two players, under the leadership of Jacques Grunberg, made its debut at Aeolian Hall last evening and performed on the whole creditably. . . .

Mr. Grunberg seems to be a competent conductor. . . . He showed a clever command of orchestration in his own March Miniature.—*Evening Mail*.

As a matter of fact these thirty-two musicians need no bush. An orchestra of such a unique size and uniform quality should have no trouble in finding its place in the music world.

Jacques Grunberg, one of the younger musicians of the city, proved a good and capable leader of these thirty-two and handled well their playing of some truly rare music.

. . . The large audience gave hearty signs of liking it.—*The Evening Sun*.

At Aeolian Hall last evening, the Miniature Philharmonic came forward with a concert in the presence of a large and responsive audience. For a symphony orchestra of thirty-two there should be a field here. Much old music and some new is really unsuited to a large band.—*The New York Globe*.

The little Orchestra plays pleasantly and with nice sense of musical values. . . . Debussy's little suite was delightfully played.—*Morning Telegraph*.

The Miniature Philharmonic, a symphony orchestra of thirty-two players with Jacques Grunberg, a young American pianist-composer as leader, gave a first concert at Aeolian Hall last night. It proved itself worthy of its mission, which is to carry orchestral music into cities and towns that the larger orchestras can not visit. Mr. Grunberg as a leader, has capacity and understanding, and his musicians are competent. They gave an interesting performance. . . . —*The Evening World*.

The concert by thirty-two men under the direction of Mr. Jacques Grunberg, Monday night at Aeolian Hall, was a rare treat.—*Maurice Halperson*.

There is undoubtedly a place for a diminutive like the Miniature Philharmonic. . . . A large audience gave every one concerned abundant cause for encouragement and was most prodigal in its applause.

Mr. Grunberg has a good deal of excellent material in his orchestra and he conducted with abundant zest.—*H. F. Payser in Musical America*.

It was a delightful concert. . . . In the first place, there was a most unusual opportunity to hear charming music, not in the repertoire of the larger orchestras, played in a charming manner, by an orchestra apportioned to the size of the hall, not like the New York Symphony, much too large for it.

The work of the Orchestra was astonishingly good. There was precision in attack, nicety of phrasing and a careful balancing of parts which testified eloquently to the ability of Mr. Grunberg. It seems very much as if the projectors of the Miniature Philharmonic were very right in thinking that it will, as they say, constitute a happy medium between chamber music organizations and the great orchestras.—*H. O. Osgood in Musical Courier*.

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CONCERTS IN GREATER NEW YORK

TUESDAY, DECEMBER 11

Emma Roberts, Contralto

Everything about the recital that Emma Roberts gave on Tuesday afternoon, December 11, from the interesting program, which was given with charm and finish, to the singer's beautiful rose colored gown, showed the hand of the artist. Miss Roberts wisely had chosen three groups of songs in which her contralto voice and her unusual gift as a mimic were shown to advantage. To each number she lent a piquant charm which made it stand out as a distinct number rather than as a part of the group mass. Her first group comprised folksongs of the Allies, including "Come, My Dearest" (Serbian), "Buckwheat Cakes" (Russian), "Marianne" (French), "The Belle" (Belgian), "Barbara Allen" (English), "The Maiden of Scilla" (Italian) and "My Old Kentucky Home" (American). With novel characteristics and varied sentiments, this group established the singer en rapport with her audience. Two Russian songs by Rachmaninoff, "The Soldier's Bride" and "God Took From Me Mine All," and four songs in French made up her second group. The audience was so delighted with her singing of Poldowski's "Colombine" and Weckerlin's "La Chanson du Tambourineur" that it was necessary for her to repeat them. The other French numbers were Cui's "Les Trois Oiseaux" and Fauré's "Carnaval." Her final group was in English and included "Dear Lad o' Mine," Branscombe's "Hidden Wounds," La Forge's "Odalique," Carpenter's "My Heart Is a Lute," Woodman, and "Expectancy," La Forge. "Hidden Wounds" and the Woodman song were repeated, although, to judge from the applause, it would have been quite within the singer's prerogative to repeat each number in the group. When to a delightful program and a voice of unusual natural beauty is added excellent diction and rare ability as an interpreter, it is not difficult to understand why a large audience, generous in its applause and floral tributes, was attracted.

Miss Roberts was fortunate enough to have Frank La Forge as her accompanist. Mr. La Forge has justly earned his title as one of the finest accompanists to be found anywhere, and his work at the piano is deserving of praise.

Rubinstein Club; Graveure, Soloist

Undoubtedly it is the aim of William Rogers Chapman to so arrange the programs of the New York Rubinstein Club concerts that each stands out by reason of some particular characteristic. At the concert given on Tuesday evening, December 11, at the Waldorf-Astoria, New York, the club choral of 150 voices, under the able direction of Mr. Chapman, sang nearly a dozen numbers for the first time. Of course, the fact that it was the first performance at one of the club concerts does not necessarily imply interesting numbers, but so discriminating and careful had Conductor Chapman been in his selection that this characteristic prevailed throughout. He has brought the work of this chorus up to a high state of excellence, beauty of tone, ability to shade and phrase artistically and distinct enunciation being a few of the many points worthy of praise. Especial interest centered in Fay Foster's "In a Carpenter's Shop," which was awarded a prize by the National Federation of Women's Clubs in 1917, and which is dedicated to the Rubinstein Club and its conductor. Another work so dedicated was a Japanese serenade by Harry Patterson Hopkins, entitled "Beneath Thy Lattice." The other choral numbers were Bertha Remick's arrangement of Gounod's "Send Out Thy Light," Clough-Leigher's "Who Knows," Josephine Sherwood's "Rose of Tipperary," Edward Elgar's "My Love Dwelt in a Northern Land," Harry Rowe Shelley's "The Song of the Sweep," Bertha Remick's arrangement of Gounod's music set to Tennyson's "Ring Out, Wild Bells," Coli Taylor's "Dream Pedlary," Gordon Balch Nevin's "In the Ingle-Nook," and Fritz Spindler's "The Cavalry Song." Probably no number on the entire program was more enjoyed than Harry Rowe Shelley's "The Song of the Sweep," in which Louis Graveure sang the solo, the chorus obtaining admirable effects in a song accompaniment.

In addition to this number, Mr. Graveure sang two operatic arias, the "Eri Tu" of Verdi and the "Vision Fugitive" from Massenet's "Herodiade." The rich beauty of his tones, the ease of his production and his dramatic interpretation all delighted his audience, which insisted upon extra numbers. Among his encores was the prologue to "Pagliacci," the first notes of which occasioned an added ripple of applause.

An orchestra, made up of selected men from the New York Philharmonic Society, added materially to the success

and enjoyment of the evening's program. The orchestral numbers included the Tchaikowsky "1812" overture; a nocturne by Laucella, in which the flute and cello parts were heard to special advantage, Blon's "Flag of Victory" march, the Tchaikowsky fantasia "Francesca da Rimini" and Victor Herbert's "American Fantasia." A patriotic touch to the program was "The Star Spangled Banner," which opened the concert and in the final number, "The Battle Hymn of the Republic."

Alice M. Shaw's scholarly accompaniments at the piano added much to the success of the concert. Louis R. Dressler ably assisted at the organ.

During the evening, Mrs. William Rogers Chapman, president of the Rubinstein Club, introduced Annie Louise Cary Raymond, an honorary associate member, who was present. Again there were present many persons prominent in the musical and social world.

St. Cecilia Club; Bernard Ferguson, Soloist

The program offered at the first concert of this season by the St. Cecilia Club, Victor Harris, conductor, at the Waldorf-Astoria, New York, on Tuesday afternoon, December 11, was a most beautiful one. The numbers were chosen with great taste and were exceptionally well rendered by the young women who compose the club. Their work showed care, discretion and a firm foundation for part singing, in addition to an art of interpretation which was doubtless produced by their able conductor's training.

The program opened with the prelude, "Invocation to St. Cecilia," by Victor Harris, a remarkably effective number, which aroused much genuine applause. The numbers of the first group were "The Heavenly Noel" (Lang), "In the Carpenter Shop" (Fay Foster), "Merry Yuletide" (Rimsky-Korsakoff) and Percy Grainger's "Christmas Day in the Morning," a merry little number, with the delightful Grainger characteristics. As the names of the selections would suggest, the program was made up of music that carried the holiday tidings. Tidings, by the way, may be given by almost any person, but it is the manner in which they are bestowed that achieves the desired effect. In a word, the tidings of these young women were very happily and successfully conveyed to the large and appreciative audience that had gathered to hear them. The second group consisted of "The Shepherds," "The Three Kings," "Christ, the Friend of the Children," and "The Christ Child," four Christmas songs by Peter Cornelius. The third of these was extremely lovely and really could have been repeated.

Of the last half of the program, the most interesting feature was the "Song of the Sweep," for baritone and chorus, by Harry Rowe Shelley. Bernard Ferguson supplied the solo part very finely, lending a voice of much beauty and brilliancy, as a contrast to the delicate and graceful accompaniment of the chorus. The swinging rhythm of the number is especially pleasing, and the club sang it with the proper dash of feeling. Mahler's "Bell Song" was given its first performance in America, while the "Viking Song" by Coleridge-Taylor effectively concluded the program.

Mr. Ferguson, besides his incidental solos with the chorus, sang two interesting groups. The first contained songs of the Christmas nature: "Noël of the Breton Waits" (Darcieux), "Petit Noël" (Louise), "Old Sacred Lullaby" (Corner) and "Ring Out, Wild Bells" (Gounod). In these Mr. Ferguson was remarkably successful, singing with the full feeling demanded in the songs. His singing gave instantaneous pleasure to his hearers, who accorded him the applause that it so well deserved. The second group contained five songs from the "Jungle Book" of Dora Bright. Of these "Seal Lullaby" and "Tiger, Tiger" were the most popular. Mr. Ferguson's entire contribution to the program was uncommonly interesting and valuable. Louis R. Dressler assisted at the organ acceptably, and Bertram Fox's piano accompaniments were very artistic.

New York Chamber Music Society

On Tuesday evening, December 11, the New York Chamber Music Society, under the direction of Carolyn Beebe, gave its second concert of the season. As is usual with this organization, the program included several novelties, being made up of Donald F. Tovey's Variations on a theme by Gluck in G minor (first performance in America), Josef Holbrooke's nocturne "Fairyland" in B flat major (first performance in New York), Bernard Sekles' serenade in E flat major (first performance in New York), and Ludwig Thuille's sextet in B flat major. The audience seemed much interested in the program, giving frequent evidence of its approval. The personnel

of the organization had the able assistance of Alfred Kastner, harpist, in the Sekles composition.

WEDNESDAY, DECEMBER 12

Edna de Lima, Soprano

Edna de Lima, soprano, who has sung at the Royal Opera at Vienna and at Covent Garden, London, was heard in a program of songs at Aeolian Hall, Wednesday afternoon, December 12. Another fact of interest is that she is a De Reszke pupil, with a well established concept of easy and polished vocal delivery and its application to poetical interpretation. Miss de Lima's voice, lyric in genre, is of exceedingly pleasing quality, and she understands how to color skillfully, appropriately and with certainty. She is therefore a song singer whom the lover of vocal and interpretative art likes to listen to.

Franz selections were first introduced by the singer, "Marie," "Der Schmetterling ist in die Rose verliebt," "Gute Nacht" (with delicate pathos), "Das Meer hat seine Peilen" (with breadth of scope) and "Ach wenn ich doch ein Immchen wär" (archly). Then followed seven songs, op. 104, of Schumann: "Mond, meiner Seele Liebling," "Viel Glück zur Reise. Schwalben," "Du nennst mich armes Mädchen," "Der Zeisig," "Reich mir die Hand, o Wolke," "Die letzten Blumen starben," "Gekämpft hat meine Barke," each delivered with its required individual touch. "Lamento," Duparc, likewise was delightfully given. Two chansons à danser by Bruneau, "La pavana," with its captivating rhythm, and "Le passepié," and "Le Papillon," Fauré, brought out the familiarity of the singer with the modern French style. In this group she was particularly successful. A word must be inserted here about her good pronunciation and enunciation both in French and German, as well as English.

Songs in English were represented by: "We Gleaned the Fields Together," "Lost," Vogrich, and La Forge's "By the Lake" and "How Much I Love You."

Frank La Forge accompanied, a fact which MUSICAL COURIER readers know stands for superior art.

Second Home Symphony Concert

The second of the Evening Mail's series of Home Symphony concerts was given at Carnegie Hall, New York, Wednesday evening, December 12, to a large audience. The Philharmonic Orchestra, conducted by Josef Stransky, played with its usual unanimity and excellence. The symphony in C minor, op. 68 (Brahms), with which the program opened, was conducted with authority and dignity.

Eddy Brown, violinist, was the first soloist, playing the Tchaikowsky violin concerto, op. 35. The big and luscious quality of tone which Mr. Brown draws from his instrument makes hearing him a joy. This was the separation he produced on Wednesday evening, from the masterful enunciation of the first theme, through the big cadenza, the exquisite poetic effects of the second movement and the tremendous speed of the last. Recall after recall testified to the audience's approval.

The "Scherzo Capriccioso" (Dvorák), followed, in which, as well as in the "Carneval Roman" (Berlioz), later in the program, Mr. Stransky and his men produced very beautiful effects of rhythm and tone gradation. All the orchestral numbers were heartily applauded.

Sophie Braslau, contralto, of the Metropolitan Opera Company, was the second soloist, singing the aria from "Samson and Dalila" (Saint-Saëns). Miss Braslau was in good voice and sang the familiar and much loved music with style and feeling. As was the case with Mr. Brown, the audience very much wanted an encore, and asked for it in wave after wave of applause. The last program number was "The Star-Spangled Banner," sung by Miss Braslau and the audience.

THURSDAY, DECEMBER 13

Symphony Society; Mabel Garrison, Soloist

Schubert's "Unfinished" symphony began the fifth Thursday afternoon subscription concert of the Symphony Society of New York, on December 13, and the Bacchanale from Saint-Saëns' "Samson et Dalila" ended it. Between these familiar roses came the thorn of Elgar's unlabeled "Falstaff" symphonic poem. Conductor Walter Damrosch did his best for the long, complicated and difficult score by making an oration over it, more or less after the manner of Mark Anthony over the dead body of Caesar. He then proceeded to uncover the face of it, so to speak, by having his orchestra play in sequence the fragments he had carefully described at the piano. The multitude, however, though it applauded vigorously the words of the orator, refused to rouse in the presence of the musically dead Caesar. The "Falstaff" of Shakespeare has not yet been matched by the music of any of the great poet's fellow



BAND OF THE UNITED STATES NAVAL
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countrymen. Walter Damrosch and his fine orchestra had evidently worked long and seriously over the intricacies of the ponderous score, but they found no Falstaff in it—Falstaff, who was not only witty in himself, but the cause of wit in others. Let the military engineers of England lay hundreds of miles of pipes across the desert and carry water from Egypt to Jerusalem, but let the composers leave iron pipes and sand dunes out of their music, and describe the green lawns by the Thames and the ruddy roses of England's gardens.

Vocalists at a symphony concert are not always welcome. Mabel Garrison, however, added very much to the delight of her hearers on this occasion. They applauded her with great enthusiasm for the beauty of her voice and emotional expression in "Crudele, Ah nol Mio bene!" from Mozart's "Don Giovanni," and for the brilliancy of her execution, expression, vivacity, and unusually excellent high D in the "Queen of the Night," air from Mozart's "Magic Flute."

The orchestra was in splendid condition and gave of its best in the three exacting works set down for it.

Aurelio Giorni, Pianist

Aurelio Giorni, pianist, was heard in recital at Aeolian Hall, Thursday afternoon, December 13. His good musicianship, technical resources, and familiarity with his difficult program deserved a much wider hearing. However, there was a goodly number present, which by its enthusiasm gave evidence that the good work of the pianist was being thoroughly enjoyed and appreciated.

In the Bach preludes and fugues from "The Well-Tempered Clavichord," which opened the program, Mr. Giorni immediately revealed his well defined concept and ability to read clearly. His dignified and scholarly delivery of the Beethoven sonata, A flat, op. 26, emphasized these gifts. In the Chopin group, Mr. Giorni first disclosed his particular pianistic talent, which tends more to the poetical rather than to the conventional and more vigorous style of delivery. He played the barcarolle, op. 60; etude, F major, op. 10, No. 8, and scherzo, E major, op. 54. In the final group there was delightful fluency and spontaneity of expression. This included "Romanza," D flat, Sibelius; impromptu, G sharp minor and "Gobelin," Sinding (repeated); aria, F minor, Giorni, and polonaise, E major, Liszt.

New York Philharmonic Orchestra

If memory serves right, Rachmaninoff's second symphony had lain dormant since the Minneapolis Symphony performance at Carnegie Hall, some two years ago, until the Boston Symphony did it last week. It must have been a mere coincidence when it was on Mr. Stransky's program this week. It appeared, as it always does, a work of great interest, though over-long. In the playing of it Mr. Stransky and his men did not suffer in comparison with Dr. Muck and his. The second part of the program was devoted to Wagner, five selections from his works being played—the prelude to "Lohengrin," the bacchanale from "Tannhäuser," the prelude to act three of "Tristan and Isolde," the prelude to act three of "Die Meistersinger" and the "Ride of the Valkyries."

With the snow storm outside, it was a bad night for the strings. Wet and soggy, they were frequently out of tune, as was apparent in the "Lohengrin" prelude. Best of all was the capital performance of the "Meistersinger" excerpt.

The foregoing program was repeated at the concert of the society on Friday.

FRIDAY, DECEMBER 14

Louis James Boulter, Composer

The feature of Louis James Boulter's recital at Aeolian Hall, New York, on Friday afternoon, December 14, was Caroline Hudson-Alexander's singing of a group of the pianist-composer's songs. The songs were "Daffodil Lane," "Shepherd Song," "When Spring Comes Tumbling In," "White Lilac" and "Rally 'Round Old Glory." The first of these was charming and well suited to Mme. Hudson-Alexander's voice, but the most successful of the group were the last two. "White Lilac," a melodious little number, aroused so much pleasure that it had to be repeated, and the singer's interpretation of the patriotic song was a most stirring one. The swing of the number is a good one and the words are simple enough for a school child. Mme. Hudson-Alexander's voice was in fine form; her rich, clear tones being much in evidence. A noticeable feature of her work was the remarkably clear diction, which is in itself a distinctive pleasure. She was accorded a warm reception.

Mr. Boulter's playing disclosed many admirable qualities. His numbers included the introduction to and excerpts from first movement of symphony in F sharp minor, preludes 1 and 2, fantasia in G minor, "Desolation" (Europe, 1914), "Sunday Morning," two violin solos transcribed

for piano, concert study in D flat minor, "Lament" and "Wee Willie Winkie."

SATURDAY, DECEMBER 15

Helen Stanley, Soprano

Amid a most artistic setting of a decidedly Christmas nature, Helen Stanley gave a song recital on Saturday afternoon, December 15, at Aeolian Hall. Mme. Stanley is no stranger to the New York public, having appeared here both in opera and in concert with very genuine success. Her popularity was attested by the large and fashionable audience, which included the members of the Flonzaley Quartet, David Bispham, Daniel Frohman and many others of note, and which gave frequent and prolonged manifestation of its approval. Rarely, indeed, does one find a voice of such beauty and clarity, produced with such ease and art, and Mme. Stanley thoroughly deserved the applause which made it necessary for her to repeat several numbers. These repetitions included Pergolesi's "Stizzoso, mio stizzoso," Widor's "Rosa, la Rose," Dvorák's "Am Bache" and Negero's "My Love Is a Muleteer." Her command of the classic style in the first of these, the airy charm of the next two and the dash and vigor of the last were indicative of Mme. Stanley's versatility and thorough musicianship.

Mme. Stanley's first group included three Italian numbers by Orlandini, Sgambati and Pergolesi and two numbers in English, "Orpheus with His Lute" (Manney) and "Over Hill, Over Dale" (Cook). This was followed by a group in French, "Aux temps des Fees" (Koechlin), "La Pavane" (Bruneau), "La Colibri" (Chausson), "Rosa la Rose" (Widor), and "Nocturne des Cantilènes" (Poldowski), in which she showed herself to be a scholar of French. There was a group in German by Dvorák, and her final group, in English, consisted of Homer's "Cuddle Doon," Mallinson's "Daybreak," Kramer's "Swans," Bimboni's "Song of the Trees," a Chippewa melody, and Mary Helen Brown's "Life's Paradise." Several encores were necessary, her audience remaining to demand extras after the close of the program. Excellent piano accompaniments were furnished by Ellmer Zoller.

New York Symphony Orchestra

In the Saturday evening concert (December 15) at Carnegie Hall, the New York Symphony Orchestra, Walter Damrosch, conductor, was assisted by the choir from the Cathedral of St. John the Divine. Miles Farrow, choir-master. The orchestra played the second Brahms symphony, three numbers from Ravel's "Mother Goose" suite and the introductions to the third act of "Die Meistersinger" and the "Ride of the Valkyries," by Wagner. The choir sang a number of Christmas carols and anthems. The performance of the Brahms symphony was good, though not of especial distinction. The exquisite Ravel numbers, however, were played with delicacy and charm, and the Wagner finely done.

Miles Farrow has a splendid choral body in the Cathedral choir. The quality of the tone produced by the sopranos and altos is unusually beautiful; even the tenors did not disturb, a fact so rare in choral singing as to deserve mention. Particularly good was a beautiful carol, "When Christ Was Born," by Leopold Stokowski; Gevaert's exquisite "Jesus Meek and Mild," and the eighteenth century "Noël Maconnais." All in all, a most satisfactory concert.

SUNDAY, DECEMBER 16

Symphony Society; John Powell, Soloist

The Symphony Society of New York, Walter Damrosch, conductor, at its Sunday afternoon concert, December 16, in Aeolian Hall, was heard by a large audience. The first program number was Raff's "Forest" symphony, which was received with favor by the audience.

John Powell, pianist, was the soloist. He played the Liszt concerto in A with a brilliancy and verve that brought him no fewer than six recalls. Mr. Powell's breadth and sonority of tone, his lightning-like octave passages, his melody playing, profoundly beautiful, yet with no trace of sentimentality, his sensitive pedaling, are all but indications of his big equipment, technical, artistic and mental.

Before the concluding number, Elgar's symphonic study, "Falstaff," Mr. Damrosch gave a short explanatory talk, illustrating the various themes of the composition at the piano. The two orchestral numbers—both excellently rendered—formed a striking contrast of the old and the modern.

Philharmonic Society; Jascha Heifetz, Soloist

The Sunday afternoon concert of the Philharmonic Society, Josef Stransky, conductor, gained distinction



ANA McCUZ,
Is the —

through the participation as soloist of Jascha Heifetz, the celebrated young Russian, who gave a superb and memorable performance of Tchaikowsky's beautiful concerto for violin in D major, op. 35. His reading of this familiar work was a revelation to the immense audience, which filled every nook and corner of Carnegie Hall, and one and all reveled in the beauty of his tone and the magic of his technic. At its close the applause was a veritable ovation, which continued until Conductor Stransky, in despair of its abatement, signaled for his men to proceed.

The purely orchestral program included these works: Symphony No. 4 in G major, op. 88, Dvorák; "The Swan of Tuonela," Sibelius; symphonic poem, "Vltava," Smetana, and Victor Herbert's "Irish" rhapsody. The playing of the orchestra throughout was of its usual high standard, deserving all of the warm appreciation that the audience accorded it.

MONDAY, DECEMBER 17

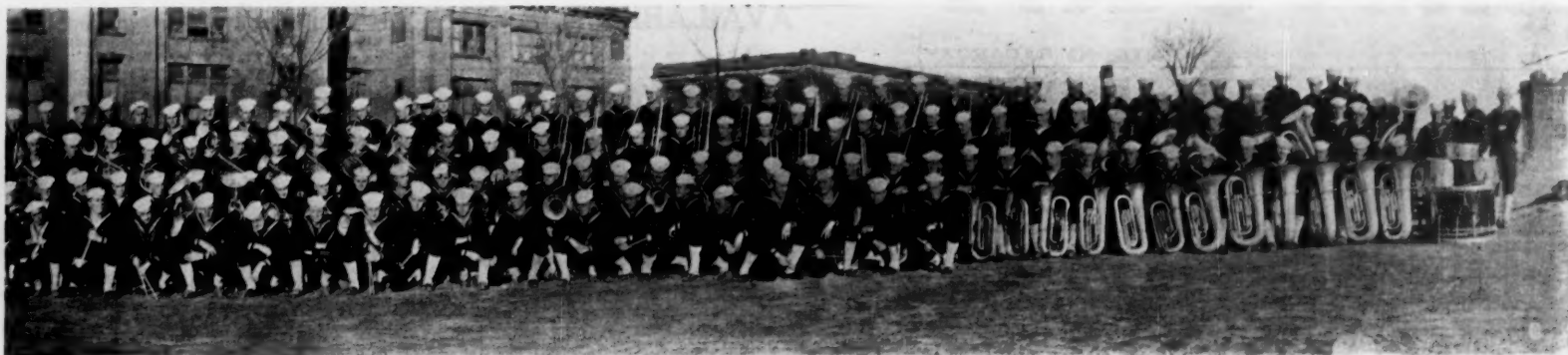
Humanitarian Cult

At the Humanitarian Cult meeting and concert, Carnegie Hall, December 17, an address was delivered by Reverend John Haynes Holmes. In the course of his remarks, later, Mischa Appelbaum asked for resolutions of regret and sympathy in the case of the family of the late Dr. Henry M. Leipziger, and for the establishment of an auxiliary bearing Dr. Leipziger's name, to be composed of principals and teachers of schools. Both resolutions were unanimously adopted.

The musical part of the program presented Dorothy Berliner, pianist, in a pleasingly contrasted group of pieces made up of the D minor chaconne (Bach-Busoni), a gavotte (Sgambati), and "By the Seashore" (Smetana). Miss Berliner was heartily received by the audience, her interpretations of these numbers being musicianly and highly successful. Lester Bingley, baritone, was heard in the "Pilgrim Song" (Tchaikowsky), "Sail, White Dreams" (A. P. Risher), and another modern song. He gave much pleasure in his selections. Beatrice Bowman, soprano, of the Montreal Opera Company, sang the "mad" scene from "Hamlet" (Ambroise Thomas), adding an encore in response to hearty applause. The final number was "The Star Spangled Banner," sung by Mme. Bowman, with the audience joining in. Terry Averill was at the piano for Mr. Bingley, and for Mme. Bowman, Max Lieblich, to whose earlier connection with the cult Mr. Appelbaum feelingly referred.

Ralph Lawton, Pianist

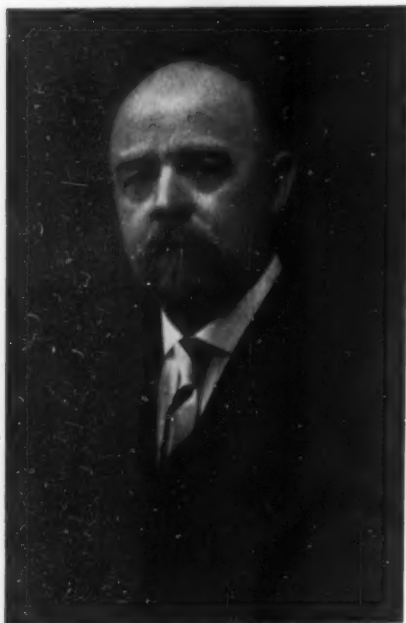
Ralph Lawton, pianist, gave his second New York recital of this season at Aeolian Hall, on Monday evening (Continued on page 25.)



TRAINING STATION, GREAT LAKES, ILL.
Conductor, Lieut. John Philip Sousa, U. S. N. R. F.

Renard Leaves Metropolitan Musical Bureau

Some weeks ago Fred O. Renard, who, from the very beginning of Anna Case's career, had acted as sole manager of her concert business, severed his connection with



FRED O. RENARD.
For many years sole manager of Anna Case.

the Metropolitan Musical Bureau, with which he became associated as traveling representative when the Bureau undertook the management of Miss Case at the beginning of this season, Mr. Renard giving it up on account of the advice of his physician to refrain for a while from work which called for obligatory traveling. Mr. Renard retains a certain financial interest in Miss Case's concert business and his intense interest in her success remains the same as ever before. He will, no doubt, continue to act as her principal adviser. The contract made last summer for Miss Case's appearance in photoplays was also concluded through Mr. Renard's effort.

Mr. Renard, seen by a *MUSICAL COURIER* representative, said: "The change in the management of Miss Case's concert business was caused in no way by any sort of dissatisfaction or disagreement between Miss Case and myself. Miss Case's concert business has increased year by year to a very profitable one and she herself has become one of the idols of the concert stage. The reason for the change was based upon entirely different grounds, which need not now be stated. I tried to act in a broad-minded, disinterested manner in a deal which meant not only loss in money to me, but also the satisfaction of completing a work so well begun and so auspiciously carried out.

"The making of a name for a fully developed artist of merit, if backed with reasonable financial resources, is, with knowledge of the business, perhaps not such an extraordinary task; but to do so from the very beginning without the least financial backing, no matter how great the artist's natural gifts may be, is quite another matter. I am very proud to have brought Miss Case from a fee of \$50 and \$100 to one that must be written in four figures."

Mr. Renard's health, which, through various cares and worries on account of the war, had become somewhat impaired, has improved so that he again will take an active part in the managerial field from now on.

Vaudeville Houses Lead—Others Should Follow

The management of vaudeville houses is generally entrusted to men who understand their business and who always try to please the public. Tickets sold now at the various

vaudeville houses in the country include the war tax; that is to say, tickets that formerly were seventy-five cents now are sold for eighty-three cents, the price being marked on the ticket, thus avoiding confusion and delay at the box office. In Chicago, for example, at the opera one is informed that the price is five dollars for orchestra seats. A barker in the lobby shouts, "Have your war tax ready," and the young man at the box office asks for fifty cents additional fee. Would it not have been better at the beginning of the season to have all the tickets raised ten per cent? It would have helped also in the report to the government—the work would have been more simplified; but, as stated above, managers employed at the various vaudeville houses in the country know their business, and very few managers in the operatic field have been trained properly and should take lessons from their colleagues in smaller houses.

Mary Jordan Appears with Thibaud

"Mary Jordan is better known outside of New England, but she will now be received with loud acclaim by New Hampshire people who had the pleasure of hearing her lovely songs. . . . Miss Jordan was attractively gowned and had a pleasing personality. Her singing was at all times very fine and she proved herself at once a favorite." This was the opinion of the Man-

HACKETT-GRAM

NUMBER NINETEEN

"Arthur Hackett WON his hearers AT ONCE. Such a voice is NOT OFTEN heard with its MELLOW TONES and its RARE flexible quality."

Dapton (Ohio) Journal
Nov. 13, 1917



Exclusive Management: W. R. MACDONALD, Inc.
1451 Broadway, New York City

chester (N. H.) Daily Mirror, regarding the work of Mary Jordan, contralto.

The appearance in question was a joint recital with Jacques Thibaud, the eminent French violinist. According to the Manchester Union, "Miss Jordan, commanding of figure, exquisitely gowned and good to look upon, sang magnificently and with sincerity and depth of feeling that gave distinction to her work. Her voice is big, rich, resonant, wide of compass and fired by emotions." Miss Jordan's program included a French group and one in English by Burleigh, Arthur Whiting, Marion Bauer, Fay Foster and Carl Deis.

Grace Kerns in the Dvorák Requiem

At the performance of the Dvorák requiem, Sunday evening, December 2, at the Cathedral of St. John the Divine, New York, Miles Farrow, organist and choirmaster, conductor, the soloists were Grace Kerns, Pearl Benedict Jones, William Wheeler and Wilfred Glenn. Forty-five members of the orchestra of the Symphony Society of New York supported the work of the soloists and the cathedral choir. A large audience thronged the cathedral. The work was given a performance suitable for its intrinsic beauty.

Special mention should be made of the beauty of Miss Kerns' work, both in solo and in combination with other voices. One recalls with pleasure the effect of one passage in which the soprano's voice, against a background made up of the boys' chorus with the woodwind of the orchestra, rang out clear and unforced through the big open spaces of the building.

Dr. J. E. Oster Entertains Artists

About eighty-five musical experts, writers and lecturers were entertained Friday evening, December 7, at the home of John Edward Oster, 440 Riverside Drive.

Lillian Bradley sang a group of songs in her usual effective manner. In this group were several of her own compositions, which made a fine impression and proved that she is endowed with as great ability to write music as to sing it. Borghild Braasted, a young Swedish singer who is rapidly making a name for herself as an interpreter of Swedish songs, also sang very effectively some beautiful Swedish music.

Short addresses were made by Charles E. Polowetski, the painter, whose "Inquisition" made him famous a few years ago; by Mrs. Downs, of Rome, a lecturer for the Board of Education of New York City, and by Hester E. Hosford, a speaker for the National Republican Committee.

Dancing, which was continued until a late hour, was the feature of entertainment after the program was ended. In leaving all expressed themselves as having had a thoroughly delightful evening.

Frank Gittelson to Serve His Country

Frank Gittelson, the American violinist, has perfected himself for wireless service, so as to help his country in the capacity for which he deems himself best fitted. He has a master's certificate in wireless telegraphy, and his theoretical knowledge is extensive enough to place him in an instructor's capacity or as an official inspector at wireless stations. The University of Pennsylvania has honored young Gittelson with a certificate, showing that his marks in physics and mathematics were the highest ever given at that institution.

The Art of Helen Stanley

Exegetical in itself is the art of Helen Stanley, the soprano, formerly of the Chicago Opera Association. Miss Stanley has nearly forsaken opera, except for guest appearances, on account of the demand of the public to



HELEN STANLEY,
Soprano.

hear her often in recitals. In less than a month she has appeared with the New York Philharmonic Orchestra three times, two of the appearances being in New York at Carnegie Hall. She was heard again on December 15 in song recital at Aeolian Hall. During the entire summer, Miss Stanley spent two hours daily with her accompanist, Ellmer Zoeller, going through hundreds of new songs in search of something new and worthy. She found several real "gems," and her program is quite an unusual classic in itself.

TAMAK

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MACBETH

PRIMA DONNA COLORATURA

She made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs—said the Chicago Daily News recently.

Management: DANIEL MAYER

1005 Times Building, New York

PHILADELPHIA ORCHESTRA IN TSCHAIKOWSKY PROGRAM

Two Beautiful Flags Presented by the Women's Committee

Philadelphia, Pa., December 17, 1917.

To find in what style of composition Leopold Stokowski, conductor of the Philadelphia Orchestra, is most at home, would indeed be a difficult task, for possessing a scholarly as well as definite understanding and interest pertaining to all classicists and modernists, he appears equally at ease with every type of composer.

At orchestra concerts of Friday afternoon and Saturday evening, December 14 and 15, and in answer to a flood of requests, Stokowski repeated one of the memorable programs presented last season, all the numbers of which were chosen from the works of Tchaikowsky. The selecting and arranging of the list was accomplished in a masterly manner, and included the following works from the pen of the great Russian genius; symphony "Pathétique," suite from the ballet "Casse-Noisette" and the overture "Solenelle" ("1812").

The symphony, played as a memorial to Richard Y. Cook, one of the orchestra directors and an ardent champion of musical education in this city, was given with all the soul and poetic feeling at the leader's inimitable command. Hence, the reading displayed a warmth, a sympathy, and a depth of appreciation that brought forth all the beauties with eloquent appeal and marked effect. To those who would impress us with their (implied) superintelligence, it has become a habit to insist that the "Pathétique" is passé, inasmuch as it is arbitrarily judged intellectually insufficient, and morbidly sentimental. From the tremendous applause heard at the Academy on the evening above noted, however, it would require a Herculean attitude, and the wisdom of a Solomon, to convince the audience that such is really the case. There, too, the orchestra's exposition of the symphony did not take on the aspect of a dismal wail from an individual, but seemed to palpitate with the cry of a nation as vividly portrayed by the individual. This broad conception would appear to account for at least a portion of Stokowski's unalloyed success in handling the work.

At the Friday afternoon concert, a beautiful silk American flag was presented to the Orchestra Association and Orchestra by the Women's Committee. Frances A. Wister made a brief presentation address, in which she said, "Patriotism and art should walk hand in hand," and "The flag is a concrete expression of patriotism in the day of our national peril." Alexander van Rensselaer read resolutions accepting the gift and Mr. Stokowski, in behalf of the orchestra, expressed his appreciation, adding an announcement that the organization will soon give a concert in aid of the Red Cross. The National Anthem and "America" were then rendered. Another flag was presented to the organization by the committees on Saturday evening, when the same sequence of ceremony was pursued.

"Casse-Noisette" appeared next in order, and the exquisite coloring accorded it, conjoined to a delightful delicacy of treatment, combined in making the dainty tuneful charm and atmosphere of the offering most enjoyable. The graceful and elusive waltz, with which this number is brought to a close, was given with an irresistible rhythmic sway and tonal gradation that scored heavily.

The overture "Solenelle" came as a pulsing and vibrant climax to the concert. The choirs of brass in the second floor proscenium boxes on either side of the stage contributed much in effectiveness to the final measures. The thoughts of Stokowski in connection with the interpretation were clear, emphatic and magnificently seconded by the orchestra.

There was little, if any, perceptible weakening effect noticeable, caused by the absence of the eight men whose resignations were requested immediately upon receipt of the President's ruling concerning alien enemies.

Barrère Ensemble Heard

On Sunday afternoon, December 9, the Barrère Ensemble appeared in the second Chamber Music Association concert, in an interesting program. A large audience was in attendance and gave evidence of enthusiastic appreciation. The meeting was held in the ballroom of the Bellevue-Stratford and the program included numbers by Mozart, Pierné, Perillou, de Wailly, Sylvio Lazzari, Gluck, Bach, Chadwick, T. Gouvy.

Thibaud Plays Lalo Concerto with Philadelphians

The inclemency of the weather did not perceptibly lessen the number nor dampen the ardor of the audience in attendance at the Philadelphia Orchestra Concert on Saturday evening last, December 8, when Leopold Stokowski offered a scholarly program and Jacques Thibaud acted in the capacity of assisting artist.

Dvorák's overture, "In Nature," formed the opening number of the program and its swinging-like theme developed into moments of dramatic fire, poetic blending and dominating moods that were splendidly given and much appreciated. Notwithstanding a current feeling that the Brahms fourth symphony has a tendency toward dryness, the audience seemed to enjoy thoroughly the entire work as conducted by Stokowski, there being no doubt but that the leader vitalized the work to a point whereby its appeal was made manifestly interesting to the general public, the student and the musician.

In the first movement the boldness and assurance of attack, marked tonal volume and rhythmic beats were ever adequate but never strident. Every attention was paid to the most minute turn, tonal gradation, and rhythmic outline, for like the leader's mastery of Beethoven, his conception of Brahms is equally authoritative and comprehensive.

Lalo's concerto in F was selected by Thibaud as a vehicle for the exposition of his violin art. Thibaud's style is essentially ethereal and his tone of a beautiful, spiritual

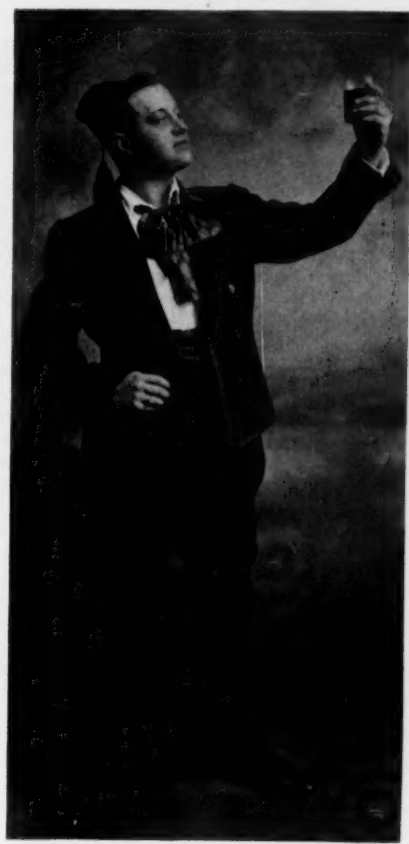


Photo by Mishkin, N. Y.

Knabe Piano

Management: HAENSEL & JONES

Aeolian Hall, New York

ALTHOUSE

IN
CAVALLERIA RUSTICANA
AT
METROPOLITAN OPERA
SCORES SUCCESS

Mr. Althouse sang TURIDDU in a praiseworthy manner.—*The Sun*, December 8, 1917.

Paul Althouse has done nothing so good either vocally or dramatically as his TURIDDU.—*New York Tribune*, December 8, 1917.

His voice is of beautiful quality and has dramatic power.—*New York Herald*, December 8, 1917.

Mr. Althouse was a fiery and passionate TURIDDU.—*New York American*, December 8, 1917.

Paul Althouse was surprisingly good as TURIDDU. He never sang better and his acting was virile and convincing.—*Evening World*, December 8, 1917.

Paul Althouse yesterday added another sprig of laurel to his crown with a well sung and well acted TURIDDU.—*Evening Mail*, December 8, 1917.

Mr. Althouse sang with vigorous tone, and showed freedom and resource in his acting.—*The Evening Globe*, December 8, 1917.

VOL. I, BONNET HISTORICAL SERIES

The first volume of Joseph L. Bonnet's remarkable series of Historical Organ Concerts, devoted to the fore-runners of Bach, has just been issued. The work is of paramount importance to every organist who would become acquainted with the literature of his instrument and study the development of its music. The collection contains twenty-five of the most characteristic works of the early masters, which even today have retained their freshness and vitality and are a joy to hear. The first volume dates from Paulus Hofhaymer and contains interesting examples representative of the Spanish, Italian, Dutch, English, French, Belgian, German and Danish schools of organ music.

This volume and the four succeeding ones soon to follow will be a souvenir eagerly sought for by those who had the rare opportunity of attending Mr. Bonnet's unforgettable series of historical concerts just completed in New York and Philadelphia. It will also serve to enable the organists throughout the country to become acquainted with and study the music which he has played. The work contains a preface and biographical notes, together with the registration, phrasing, fingering and indications as to performance, edited with the art one expects from Mr. Bonnet. From an educational standpoint it is an addition of intrinsic value to the organist's library.

Olive Kline's First New York Recital

Olive Kline, who is well known through her concert work, records and enviable church position, which makes her one of the highest salaried soprano soloists in the country, will make her initial bow as a New York recitalist on March 18, 1918, at Aeolian Hall.

A warm welcome was given Miss Kline on Tuesday evening, November 13, in Amsterdam, N. Y., when she gave a charming recital before a large and enthusiastic audience. After the recital, Miss Kline held an informal reception to greet her many friends in that city.

The Amsterdam Recorder stated that she "occupies a warm spot in the affections of Amsterdam's music loving population." The Recorder also remarked "the marvelous sweetness and flexibility of Miss Kline's voice."

Her audience liked especially the folksongs of four different nations, West Irish, Swedish, Scotch and American.

Margaret Abbott for Newark Festival

Margaret Abbott, contralto, has been engaged to appear as soloist in the performance of the "Stabat Mater," which is to be given on May 1 at the annual music festival held at Newark, N. J., under the direction of C. Mortimer Wiske.

Philadelphia Music Club Active

The Philadelphia Music Club presented Aurelio Giorni in recital, on Wednesday evening, November 21, at the Art Alliance. His own compositions proved him to be an interesting composer as well as a brilliant performer.

A French program was given on November 27, when the performers were Miss Noar, soprano; Miss Gallagher, harp; Miss Grafe, violin; Daniel C. Donovan, tenor, and Dorothea Neebe, piano, winner of the eastern district contest of the National Federation of Music Clubs and pupil of Manrits Leefson.

The pianist, Aline van Barentzen, also appeared before the club recently.

On December 11, Mrs. Samuel Woodward gave a lecture-recital on American Indian music. G. M. W.

Elizabeth Wood Gives Complete Satisfaction

Birmingham, Ala.
Foster and David, 500 Fifth Avenue, New York.
Elizabeth Wood recital at University of Alabama great success artistically and fine musically. Record breaking crowd. Complete satisfaction given. Recital first given at University and assures success of entire series.
ROBERT LAWRENCE.

The foregoing is a copy of the telegram received at the New York office of Foster and David, managers of Elizabeth Wood, contralto, following her appearance at the University of Alabama, Tuscaloosa, Ala. Mr. Lawrence is director of music at the university and is interested in the entire success of the first series of concerts to be given there. His opinion of Miss Wood's excellent singing is borne out in the words of the Tuscaloosa News: "Truly hers is a priceless gift from God, and her execution and interpretation of each number on her thoroughly pleasing program was well nigh faultless." Miss Wood made several other equally successful appearances before returning to New York.

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THE MUSICAL COURIER EXTRA

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 Devoted to the interests of the Piano Trade.

"Our present and immediate task is to win the war, and nothing shall turn us aside from it until it is accomplished. Every power and resource we possess, whether of men, of money, or of materials, is being devoted, and will continue to be devoted, to that purpose until it is achieved."—From President Wilson's Message to Congress, December 4, 1917.

Owing to war conditions, the Indianapolis Symphony Orchestra has disbanded, an example which, according to present outlook, happily will not be followed in other cities.

In the Chicago Daily Tribune Frederick Donaghey finally vindicates the valor of tenors. He says that the draft has, so far as the Chicago Musical Art Society is concerned, left but seven tenors in that association.

In New Bedford, Mass., there is an orchestra of symphony proportions in which union and non-union men play together and put service to art before selfish utilitarian motives. The Boston Symphony is entirely non-union. The rest of the large American orchestras are union.

The enthusiasm with which the Britons are receiving our music in English concert halls is in exact ratio to the enthusiasm with which Americans receive British music in this country. The recent criticisms in the London newspapers are amusingly patronizing.

In the death of Henry Clay Barnabee, of the old Bostonians, one of the earlier landmarks of American comic opera has passed into the beyond. Barnabee's great role was that of the Nottingham sheriff in De Koven's "Robin Hood," a work that remains in the standard repertoire and is likely to stay there for a long time to come. The "Robin Hood" style of work has been succeeded by musical comedy, musical revues, and "Follies" of various kinds, all of them a distinctly inferior form of tonal entertainment, artistically considered. The nearest approach to the standard set by De Koven was accomplished by Victor Herbert and John

Philip Sousa and other good American comic operas came from the pens also of Kerker, Edwards, Englander, and Robyn.

Seventy-eight concerts were advertised in the Berlin Tageblatt of Sunday, October 7. At Cologne, whose Gürzenich Orchestra is a famous institution, a second orchestra was formed "owing to the fact," as a German newspaper puts it, "that war has caused an increased music hunger."

The MUSICAL COURIER learns that the success of the past season at the Teatro Colon, Buenos Aires, and the absence of the La Scala, Milan season, has led Walter Mocchi and his associates to decide to open the 1918 Argentine season in March, some two months earlier than usual.

Last year there was a loss of \$18,065 on the London Guildhall School of Music, which will be met by the City Corporation. Opera is the one form of music which seems to pay in England just now. All reports agree that the Beecham performances (including Wagner in English) are meeting with artistic success and financial profit.

The production of the Cadman opera "Shanewis" at the Metropolitan will be of special interest from the fact that it will be the first purely American work ever produced there. Charles Wakefield Cadman's entire musical education was obtained in this country, and all his work has been done here, something not true of the other American composers whose operas have been performed at the Metropolitan.

One has to read outside papers to learn what is going on in New York. Said Le Canada Musicale: "Removal of the German works from the repertoire of the Metropolitan Opera Company coincides with a very pronounced movement in favor of Russian music. Scriabin, particularly, is very much in vogue with orchestras and pianists." Has anybody noticed that?

Le Courier Musical of Paris, commenting upon the fact that nearly £1,000 have been raised to purchase harmonicas for the English troops, says: "Cherubini said there is nothing worse than a flute, except two flutes. What would he say today about the military harmonica? Indeed, certain English regiments have organized harmonica bands. And yet it is said that the English are not musical!"

Charles A. Ellis, manager of the Boston Symphony Orchestra, has sent letters to the subscribers to the Washington, D. C., concerts of the Boston organization, in which he states that Doctor Muck is not a Prussian citizen, that he is not an alien enemy of the United States, that his father was a Swiss, and that therefore Doctor Muck might claim that citizenship and therefore make himself still possible as the leader of the Boston Symphony concerts in Washington.

They do tell of an opera house that "punished" a conductor by discharging him, or rather, allowing him to resign for a consideration—paid to him. A terrible punishment, which resulted in the unfortunate conductor earning this season about three times as much as he did at the opera house. Poor man—this year he only gets about as much as the president of a great bank or the head of a life insurance company! Which proves that the price of music is going up along with that of bread and milk.

There has been a noticeable increase, this season, of those little shops that huddle about the Metropolitan Opera House, in nooks and corners of the neighboring buildings, upstairs or down cellar, offering tickets for all performances of opera—and what is more, actually having them for sale. In fact, owing to the conditions brought about by the war, there have been at least a dozen new kennels opened within the last two months. It is the subscribers themselves who are responsible for this increase in speculation. Many of them subscribed this year only in order that their names might appear on the list and also that they might keep for themselves the privilege of preference in subscribing for future seasons. These subscribers are using their seats only for half of the performances or less; the rest of the time the tickets are turned over to the rabbit-warren merchants for disposal to the best common

advantage of Mr. Subscriber and Mr. Merchant. The joke is that every subscriber's seat turned back and sold through one of the mushroom shops hurts the box office sale just so much, reducing the revenue which enables the house to keep open despite the war and to go on giving opera for those subscribers who are doing their best to kill the goose that lays the golden eggs.

In an item in one of the regular periodical publicity reports of the National Committee on Army and Navy Camp Music, there is a passage which will interest and surprise Americans. It reads as follows: "A report from the American army in France indicates the superiority of French bands over the American bands, and bandmasters are visiting the bands of nearby French regiments to study their methods. One result will be to increase the present maximum of twenty-eight pieces to the same volume as the French bands, which often number fifty pieces. American musicians are to be grouped to obtain better tone and also are to have a larger allowance for the purchase of music."

Last night (December 19), "Marouf, the Cobbler of Cairo," by Henri Rabaud, had its first American presentation, at the Metropolitan Opera, with Giuseppe de Luca, baritone, and Frances Alda, soprano, in the chief roles. There are several tenor parts in the work, but they are negligible. The "Marouf" story deals with an Arabian Nights tale and its outlines will be found in another column of the MUSICAL COURIER. A revival of "The Daughter of the Regiment," took place last Monday evening. The title of the Donizetti opera is appropriate these days, and in fact the work itself is too, with such a winsome actress and polished singer as Frieda Hempel to take the leading role.

On another page of this issue is reproduced a letter from the MUSICAL COURIER'S San Francisco correspondent, in which he tells of the initial performance of Frederick Jacobi's "California" suite by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. Mr. Jacobi is an American—a Californian—and he has written a work in four movements, a series of pictures of his State, as it were. Here is a composer who has given to the orchestral literature of his country a suite which tries to reflect the spirit and the temperament of the "Golden State." Mr. Jacobi, who was formerly assistant conductor of the Metropolitan Opera Company, is only twenty-six years of age, and America will watch his subsequent growth with much interest.

At a recent New York Symphony Orchestra concert here, Walter Damrosch, following his frequent custom, made a speech to the audience analyzing one of the works played. In the course of his remarks he alluded (without mentioning names) to artists who camouflage their nationality. (Could he have meant, among others, a certain noted and newly discovered Swiss?) Mr. Damrosch designated Fritz Kreisler by name, and excepted him from the "camouflaging" charge. "I believe in internationalism in art," said the conductor, "but I do not believe in internationalism among artists. They should share the responsibilities of their citizenship with others. I have no sympathy for those artists who try to disguise their nationality for the sake of the American dollar. A shining example of one who does not is Fritz Kreisler. (Loud applause.) He was man enough and gentleman enough to withdraw from the concert stage when America had gone to war with his country. The American people are nothing if not chivalrous. He will not be the loser in the end."

Much discussion, pro and con, has been indulged in regarding the practice of knitting at concerts. Patriotically speaking, the custom is above criticism. Many, however, are the objectors on other grounds, such as, that the play of the needles distracts the attention of non-knitting listeners; that the performers feel the lack of complete concentration on the part of the auditors; that the rhythm of the knitting movement often interferes with the rhythm of the music; that metal needles make a clicking and disturbing noise; that the reflection of light from steel needles used in an illuminated hall frequently strikes the eyes of the artists on the stage; that the knitting is a mark of disrespect for the performers and shows a lack of consideration

for those in the audience who object to the practice and have a right to undisturbed enjoyment of the music. Far be it from us to interfere with the patriotic impulse that prompts knitting at concerts, but we are able to sympathize with all the arguments that are brought against it. "If the knitting bothers you," says Henry T. Finck in the *New York Evening Post*, "there is a simple, effective, and inexpensive remedy. It consists in shutting your eyes." That solves the problem for the audience but not for the concert givers.

A most interesting interview with Cleofonte Campanini, general director of the Chicago Opera, was that in the *Chicago Sunday Herald* of December 9, 1917. Maestro Campanini emphasized the fact that war and art have nothing in common and that whenever the words have been linked together in press dispatches from Europe during the present conflict, art has been the sufferer. The renowned cathedrals abroad, and the departed beauty of the villages and landscapes, are a sufficient proof of the Campanini contention. He declares that whenever he has been asked what effect the war will have on grand opera, he answers with another query, "What effect has war on anything save the worst possible one?" Campanini calls attention to the fact that when warring nations ban each other's music, they do so because they resent the nationality of the composer and not the art work itself. Repeating the Kreisler view, as expressed in that violinist's open letter several weeks ago, the Chicago Opera head remarks: "I look to the music of the world to sweep away all barriers of prejudice after the war is over." For America the war spells operatic opportunity, is another belief of Cleofonte Campanini. He says that our nation should use the present conditions to lay the corner stone for a genuine, independent and distinctive school of opera. We now have the opportunity to become as appreciative in operatic matters as South America, Italy, Germany and Austria. We are given to understand that from humble beginnings we can create an American school of opera, and that while it cannot spring into existence overnight, the present moment is one in which love for operatic music could be made to ingrain itself permanently in our national fiber. That Campanini is sincere in his belief is proved by the fact that he is producing two new American operas this winter in Chicago. They are "Azora," by Henry Hadley (its premiere was slated for December 18), and "A Daughter of the Forest," by Arthur Nevins.

THE "BIG FOUR"

Poor, restless, unbalanced, undigested Russia! What will be her fate? And what will be the fate of that new Russian school of music, of which Ivor Stravinsky is the example best known to the outer world, that was just coming to be known and appreciated in America? Only to the happy incident of the production of two of Stravinsky's works by the Diaghileff Russian Ballet is due the fact that he is better known here than the other three men of the Russian "Big Four"—as they are known in their own country, though before the death of Rimsky-Korsakoff they were the "Big Five."

How many are there in America—even those familiar with modern musical history—who know the names of Prokofiev, Gniesin and Steinberg, the three men who with Stravinsky make up the "Big Four"? Who knows a single composition of the three? Yet Russians proclaim them the representative Russian composers of today. Indeed, how much even of Stravinsky's music—except the two ballets: "Petrushka" and "The Fire Bird"—is known here? His "Fireworks," which, by the way, was written in celebration of the wedding of Steinberg to a daughter of Rimsky-Korsakoff, has been heard, and one or two smaller works. That is all.

At the present moment, of course, it would be a difficult matter to get the works of these men from Russia; and if it were possible, they would very likely be caviar—Russian caviar—to the public here, at first, as all new works of all schools always have been. But even assuming that the other three men have not quite the importance of Stravinsky (it would be unusual if they had, for the man is a real genius), the conductor who first brings them to the attention of the music world is bound to make a name for himself by so doing, even if he has to wait a goodly number of years for general recognition of the service he renders.

A COMPARISON

Below is a statement of the aims and reasons for existence of the National Federation of Musical Clubs (an organization which was founded in 1897), taken from a booklet circulated by the Publicity Department at the Tenth Biennial Convention of the Federation, held at Birmingham, Ala., in April, 1917:

To support American institutions of American art.
To encourage creative not competitive art.
To maintain an adequate scholarship loan fund.
To assist in the publishing of compositions for deserving composers who are in need of such assistance.
To provide a suitable way for giving a production to worthy compositions.
To secure a hearing for the young American artist.
To promote an increased appreciation for music among the American people.
To advocate the introduction of music study and credits into the public schools.
To create an insistent demand for opera in English and recognition of our own tongue.
To bring about a closer reciprocity between clubs and artists through a National Service Bureau.
To create a demand for a Minister of Fine Arts at the Nation's Capital with a Commission of Music.
To work for National and State Conservatories.
To establish community singing in every school-house and church in America.
To stimulate the desire for music in the home.
To bring to the attention of State and national authorities the value of music as a business as well as cultural asset.
To encourage the establishment of State orchestras, State festivals, pageants and folk dancing.
Believing in so doing, we will make a better citizenship and assist in abolishing crime and insanity.

Three questions inspired by perusal of the above parallel columns:
What is the necessity of the Musical Alliance; has the Federation failed in its purposes?
Were the formulators of the list of "specific aims" of the Musical Alliance guilty of unconscious plagiarism?
What does that dollar pay for; and who gets it?

These are the "specific aims," as officially set forth, of The Musical Alliance of the United States (Inc.), an organization founded in the present year of grace, and not till long after the Birmingham Convention, at that:

Founded to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
 2. To work for the introduction of music with the necessary musical instruments into the public schools, with proper credit for efficiency in study.
 3. To induce municipalities to provide funds for music for the people.
 4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
 5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
 6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
 7. To favor the establishment of a National Conservatory of Music.
 8. To urge that a Department of Fine Arts be established in the National Government, and a Secretary of Fine Arts be a member of the Cabinet.
- Application for membership by those in sympathy with the aims of the Alliance, accompanied by one dollar for annual dues, should be sent to ———
Checks, post office or express orders should be made payable to The Musical Alliance of the U. S.

WORCESTER, PLEASE NOTICE

There are all too few cities in the United States which can offer as an annual feature a fall music festival of the excellence attained by Worcester, Mass. This festival for sixty years has been a prominent factor in the music life, not only of New England but of the entire country as well. Imagine the surprise of music lovers who are attracted from all over the country to find, upon their arrival, no adequate hall in which to listen to the world's greatest artists. If the festival were a new undertaking, one could understand this lack of proper facilities, but when this need has been felt for many years, one is at a loss to comprehend the reason for such a state of affairs. With one of the finest hotels in the country to house the festival guests, many modern city buildings and one of the most artistically designed railroad terminals, it would seem that a sense of civic pride would demand that the authorities provide a municipal building, containing an auditorium and in keeping with the standing of the city and its private attractions. As far as can be learned, no such measure is under consideration by the city fathers, although the citizens realize the absolute necessity of such a hall. Nor are the festivals the only events which would profit by such a building, for there are many local meetings, concerts and conventions which require better housing than it is possible to give through the medium of Worcester's Old Mechanics Hall, which was long ago pronounced unsafe. For this very reason there are many music lovers who are unable to attend the concerts of the Worcester festival each year. To this condition, unworthy a municipality of the standing of Worcester, is added the fact that not only is the hall unattractive, but it is likewise insufficient in size to hold the large numbers that would be attracted each season. Although capacity audiences now attend, undoubtedly many times that number of music lovers are disappointed and would be present if facilities were adequate. Many cities throughout the country have auditoriums built especially for their festival concerts, and the fact that Worcester is the pioneer should be brought to the attention of the city government, which in all probability would bring about the required changes—required, for it is known that the festivals are bringing about a constant growth in educational development, music having become a part of the curriculum of practically every city in the country. Surely the Worcester County Music Festival Association is deserving of every consideration in this matter, as it has provided the best to be obtained as attractions musically, and a new

home is the one feature lacking, which, if added, would be an incentive to continued improvement and the accomplishment of big things.

BREAKING GOOD RULES

Why break the rules of grammar to utter a platitude? Why write bad harmony in a commonplace and insignificant song? We suspect that many of the users of bad harmony are not sufficiently educated to write correctly. Those who know better, however, and who write ungrammatical harmonies intentionally should remember that a broken rule has no intrinsic value or interest. It is good and effective only when the musical thought cannot be perfectly expressed without an exceptional alteration of the established rules. If the composer is not sure that his musical idea has exceptional merit he had better not call special attention to it by expressing it in bad musical grammar.

Whispering is not singing, neither is shouting. A singer, however, may use effectively and legitimately both whispering and shouting in certain passages of descriptive or dramatic songs, but before he whispers or shouts he must show his hearers that he knows how to sing. The untrained man who came before the public to whisper and shout would be laughed to scorn or hissed off the stage.

The composer has just as much right to break the rules of harmony as a vocalist has to whisper and shout; and no more.

We hear that a flute player was injured by a flying machine. It seemed very odd that two such dissimilar objects as a flutist and an airplane should collide and we looked thoroughly into the matter. The report got through before the censor was ready to incense—some time before, in fact; for the account is to be found in the fables of Phædrus, which were written during the reign of Caligula in ancient Rome. The flute player's name was Princeps, and the flying machine was the mechanism for raising and lowering the gods in the old dramas. We are still unable to say how the flutist got hit with a flying machine, however. Perhaps the god just flew in a rage. Some kinds of flute playing are enough to make a pagan god swear.

The holographic copy of Handel's will—the duplicate, in autograph, is in the custody of the state at Somerset House, London—brought £210, practically \$1,000, at a recent London auction.

VARIATIONS

By the Editor-in-Chief

This Christmas

While the shadow of war continues to hover over the world, another Christmas is with us, reminding the world that in past years the spirit of good will and peace prevailed among men at this holy season, with its mingling of religious upliftment, charitable impulses, and universal happiness and good cheer.

Christmas in 1917 finds our globe torn with conflict, and most of the nations standing shoulder to shoulder to conquer a single people whose rulers possess the desire to force the rest of mankind under its will.

America has taken her place in the struggle and is on the side of the hosts whose avowed intention is to guarantee personal liberty, freedom from military domination, and universal peace. Our native musicians are playing their part in the war and have proved themselves to be as willing and eager to do so as the rest of the American forces engaged. Later will arrive the opportunity for all of them to prove their personal bravery and it is certain that when those tragic hours come the musical sons of Uncle Sam will not be found wanting.

It is difficult to wish the musical world a Merry Christmas and to do so with a glad heart and a cheerful mind. A Hopeful Christmas is more to the mood of the moment and it is a Hopeful Christmas the MUSICAL COURIER wishes its readers, with the heartfelt prayer that a Merry Christmas will return to us all in 1918, to a world again at peace, a peace general, just, and permanent.

In the meantime, let us sing, and compose, and make music on our instruments. It is our duty as musicians to give to our fellow beings the aid and comfort of our art. It will be their pleasure to listen to us. Without music there would be no common voice to utter the emotional life of all peoples. Music is the one common tie that remains to bind all the nations together—even Germany and Austria are with the rest of us in the great League of the Beautiful in Tone.

A Chat with Campanini

Last Friday evening, a week ago, at eleven o'clock (the day and hour being especially mentioned in order to ease the mind of doubters) a representative of the MUSICAL COURIER chanced to meet Cleofonte Campanini at the Congress Hotel, in Chicago. The genial maestro had just supervised the last rehearsal of "The Jewels of the Madonna" and was greeted by the M. C. man, who congratulated him on the results obtained since the beginning of the season and expressed pleasure at the recovery of the general director from his recent attack of ill health.

"You look very well, Signor."

"Yes, but looks are sometimes deceiving. I feel much better, but I must take good care of myself, so that no one may be alarmed, and I will do so. My doctor informed me a few days ago that I was well enough to conduct and I tried my hand the other morning at the first act of 'The Jewels.' The results were not satisfactory to me. My heart pulsed fortissimo against my ribs and I said to myself, 'Cleofonte, if your doctor wants to kill himself, let him conduct the performance if so he wishes, but as for you, your place at the Auditorium is in your box and not for the present at the conductor's desk.' I am happy to be on earth and I will do my utmost to live many years to come. So I repeat, I shall take it easy and merely supervise performances. I have splendid musical conductors and I can rely upon them to follow my instructions."

"Are you not going to conduct when the company appears in New York?"

"It all will depend on how I feel at the time. Furthermore, New Yorkers know me as a musical director. I will come back this time as an impresario, general director of the Chicago Opera Association, presenting one of the best 'troupes' that any manager ever has been able to put together."

"You are right, but performances are always better when you are either at the helm in the orchestra pit or in your box, watching a performance. While you were away, due to your illness, many operas were given with less effect. As soon as you come back the singers, choristers, orchestra, stage hands awake to the fact that 'the boss' is there, witnessing their efforts and the results are far more satisfactory."

Our informant says that Campanini did not answer, but clasped both hands of the MUSICAL COURIER scribe and wished him a good night.

On the Use of Program Notes

At a recent orchestral concert in New York a lady seated next to us was reading the program annotations. She turned, and said sweetly: "I beg your pardon, but I see the word 'counterpoint' used in this explanation. Could you tell me what 'counterpoint' means?"

A Pianist Who Praises

Arthur Shattuck does not belong to those pianists who consider that they do nothing wrong and their colleagues do nothing right. Not long ago Shattuck, learning that Desider Vecsei was to be the soloist at a Los Angeles Orchestra concert in Saint-Saëns' fifth piano concerto, the American pianist wrote to F. W. Blanchard, manager of the L. A. O.: "I have just read that Desider Vecsei is to be the soloist at your first symphony concert in December. This is simply to tell you that Los Angeles has a rare treat in store, for I have witnessed two tremendous performances of the Saint-Saëns fifth concerto by Vecsei in Paris, which I shall never forget. The first time I heard him play it he created such a sensation in the finale that the audience was standing before he had finished. It was the biggest ovation I have ever known. May I congratulate you in having engaged him, for I predict a similar triumph in Los Angeles."

Very recently, Mischa Levitzki played the Saint-Saëns G minor piano concerto at a Chicago Orchestra concert. A correspondent, writing to his paper, said of the occasion: "In the chair next to mine at the left was Arthur Shattuck. . . . Forgetting that he, too, is playing in public about forty times this season, Shattuck applauded until his hands were tired, while exclaiming, 'Superb! Marvelous! Spendit!'"

A Pianist Who Repartees

"It isn't very often that we poor pianists get a chance to 'talk back' to the tyrannical managers, but once I did, and it gave me a great deal of pleasure," said Mme. Sturkow-Ryder recently. It happened this way: Mr. H., president of one of the most important bureaus in the country, phoned for the pianist to go to the R. headquarters (at Chicago) and asked for her lowest fee for some concerts. Mme. Sturkow-Ryder said that \$250 was her lowest price. "Why, you talk about two hundred and fifty dollars as if it was twenty-five cents," expostulated President H. "And Mr. H.," came the quick answer, "you talk about twenty-five cents as if it were two hundred and fifty dollars."

Mme. Sturkow-Ryder on one of her tours played Chopin's "Minute Waltz" as an encore, first telling her audience what it was. Thereupon a huge man in a large riding suit took out an immense silver watch, held it open almost under her nose, and gravely proceeded to time her. The pianist's fingers flew along the keys, and her anxiety was rewarded when the man closed the watch with a loud slap and said in a booming voice: "Gosh! She's done it."

Beelzebub's Babblings

DEAR MUSICAL MALARIA:

I suppose you are aware that I am having my troubles with the new Musical Alliance of the United States which I formed in Baltimore recently. Of course you know why I formed it in Baltimore. Had I formed it in Chicago, New York, Philadelphia, or Boston, the dailies in those cities would not have given me any space and the Alliance never would have been able to get into newspapers filled with such unimportant doings as the battles about Cambrai, the American food and fuel conditions, the financial needs of our railroads, the Senate investigations of sugar manipulation, ordinance unpreparedness, etc.

As it is, Baltimore, where "The Star Spangled Banner" was born, found itself the astonished cradle of my great idea of the Alliance and accepted the honor meekly and befittingly. I made eight speeches there, three of them being delivered to Teamsters' Union, No. 26, the Association of Undergarment Workers, and the third annual outing, clambake, and games of the Street Cleaning Department. I

was received everywhere with frenetic enthusiasm, the population of Baltimore, nay, of the entire country, feeling that the most important step in the history of our beloved land had been accomplished with the launching of my Alliance. Strong men laughed and cried as the news of the successful launching was flashed to every hamlet on the North American continent. Groups of excited citizens gathered on street corners and cheered as the inspiring information was flashed on bulletins which the vast crowds had been watching for hours in anticipation of the glad tidings. Little children paused in their games, clapped their hands happily, and lifted up their gurgling childish treble voices in a touching chorus of joy and thanksgiving. Horny handed sons of toil returning from labor rushed into their homes, shouted the glad announcement to their tired wives, and grasping them about the waist, danced them around the room, the while chanting gleesome roundelays to the refrain of "The Alliance has come." "The Alliance has come." When President Wilson was told the great news, he bowed his head, the tears sprang to his eyes, and with ill concealed emotion he exclaimed fervently: "Thank God for this."

I have had letters, letters, letters, all of them praising the Alliance. I will admit that my partner (the treasurer of the Alliance) and I had written and phoned to a number of persons asking them to write us what they thought of the Alliance, but there is nothing wrong in that, is there? Many of the letters I received inclosed the \$1 fee for membership in the Alliance. Those which did not simply fail to understand the really elevated purpose I had in mind for my Alliance. A few letters of criticism also reached me, but I do not mind criticism. I got even on one of my critics by misquoting his letter in my paper and calling him soured and unsuccessful. He asked me what I intended to do with all the \$1 bills collected for membership dues. Forsooth, I intend to spend that money for the betterment of American musicians. (And, incidentally, what is better for them than to hear my speeches, read my paper, and look at my picture?)

I have set forth my aims to be followed by the Alliance. They are:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the National Government and a Secretary of Fine Arts be a member of the Cabinet.

Now, if I take in \$4,000,000 in \$1 fees, I shall apportion my expenditures like this:

1. For demanding recognition, \$876,000. You see, this business of demanding is very expensive. It requires postage, telegraph tolls, telephoning, clerical work, motor rides, luncheons with the demandeers, etc.
2. For trying to introduce music into the public schools, \$921,000. Much camouflaging and gumshoeing will have to be done in this department. It will be necessary to tap wires, use dictaphones, and shadow the chief opponents of music in public schools, so as to learn the innermost secrets of their depraved lives.
3. For inducing municipalities to provide funds for music for the people, \$100,000. You will notice that this item is small. I shall accomplish this part of my program with my speeches and articles. I spoke and wrote for months about the small appropriation for public music in New York. The immediate result of my campaign was that the Board of Estimate and Apportionment made the succeeding appropriation even smaller. They were jealous of my influence. They feared my power with the populace. Mayor Mitchel was in a panic lest I win the mayoralty nomination on the Fusion ticket.
4. To aid clubs, associations, etc., \$465,000. See how much I have given to the pension and maintenance fund of The Bohemians. If you do not find my name among the donors, do not place that to my discredit. I'll wager that Carnegie did not contribute either.
5. To encourage composers, \$20. I have suc-

ceeded in having all the American composers recognized and declared independent, therefore we may henceforth confidently leave them to enjoy the profitable fruits of my propaganda.

6. To oppose attempts to discriminate against American music, \$573,000. This is another difficult and expensive problem. On all sides armed throngs surround concert halls and refuse to allow American music to be performed there. MacDowell is a name that but to be uttered is to arouse bloodshed. Chadwick is living in exile, in a hut, near the Alaskan boundary, ready to cross the Straits and join the Bolsheviks, should the pronounced opposition (current all over this land) to his music take the form of sending government troops against him. Cadman is an inmate of the Federal Prison at Atlanta, where he was incarcerated cruelly the moment his "Shanewis" was accepted by the Metropolitan. The technical charge against him was that he is a musical malefactor of great popularity. Mrs. Beach is spending most of her time traveling and playing her piano concerto and attending performances of her symphonies, for she fears to go to her home, where bands of grim and determined music lovers are awaiting her return.

7. To favor the establishment of a National Conservatory, \$64,980. This is a great discovery of mine, discovered by me in 1917, and almost stolen from me by Kenneth Bradley, Reginald de Koven, Congressman Bruckner, and the National Federation of Music Clubs, all of whom, knowing that I intended to discover the project in 1917, suggested and advocated it prior to my published announcement, and even had the dastardly effrontery to work for it and endeavor to interest our government in it. That is ever the fate of great men. Some suffer before and some after their wonderful deeds. Galileo, Luther, Savonarola, Lincoln, Copernicus, Columbus, Myself. We great ones have our cross to bear, you may believe me.

8. To urge that a Secretary of Fine Arts be appointed, \$1,000,000. This sum is to represent his salary. And whom do you suppose I would recommend and support for the job, support with my hands, feet, tongue, pen, and paper? Whom? Well, you flatter me, but I accept thankfully, says,

Your
BEELZEBUB.

Oh, to Be a Critic!

Mme. X., a great star of the Chicago Opera, invited Bjones, of the Bugle, to lunch at her Congress Hotel apartment. During the course of the conversation at the lunch table, she said to him, "I presume that you are friendly with Mr. Ksmith and I would like both of you to come to dinner day after tomorrow." Bjones accepted. Later on he saw Ksmith and told him that though he was invited and the invitation had been accepted, he thought that a formal acceptance from Ksmith would be proper and advised him to call up Mme. X at the hotel. Ksmith called up and said: "I am delighted to come to dinner tomorrow night with my wife. It's quite an honor." Imagine his surprise when the lady at the other end of the wire answered, "Well, I am sure I did not invite you to dinner tomorrow night with your wife, but I often intended to have that pleasure. Being alone here, I never thought to ask any of the critics." Ksmith, taken aback, "Well, Mr. Bjones said . . ." "Oh, you have the wrong room. I am Miss Z." (Miss Z. also is a great star of the Chicago Opera.)

The Thorny Path of Art

Another Chicago story comes via one of that city's daily papers, as follows:

Rivalry between the Louisville "jug" band and the New Orleans "jazz" band at the Casino cabaret, Clark and Kinzie streets, led to a demand by Walter Vaughn, champion jug blower of the world, for the arrest of the jazz band cornet player.

"He's so jealous of me he stuffs the stems of my pipe so I can't blow," Vaughn told Policeman Steinke. "It has cost me \$4 for new stems."

Steinke told Vaughn to get a warrant. Both rivals are colored.

Bombing the Pundits

Coming on top of what Carl van Vechten says so scathingly about music critics in his new book "Interpreters and Interpretations," the attached passage by Willard Huntington Wright, in his published review of the Strauss biography by Henry T. Finck, puts the challenge directly into the midst of the appraisers of tonal doings. Mr. Wright writes: "Musical criticism in America is, at its best, a sorry and futile business. It is almost exclusively in the hands of untutored mandarins in whom a taste for textbook data entirely supplants esthetic appreciation, and who are as de-

void of genuine culture as they are of an ability to write entertainingly. Such men as Krehbiel, Henderson, Philip Hale and Upton are little more than commentators who, when not busy with historical and technical data, are indulging in the manufacture of kindergarten platitudes." Some of what Mr. Wright writes is true, and some is not. Musical criticism in America is a sorry business and it is futile. It is sorry because critics, unlike other experts, do not receive adequate compensation for their services. They do not receive adequate compensation because their work is not considered important by the powers that run daily newspapers. In many cities critics receive no pay, but sometimes as a special dispensation they are allowed to sign their names to their articles. Music criticism is futile because so few persons read it, because the criticized refuse to be guided by it, and because, as an opera artist once put it, "the daily is swept off the breakfast table with the egg shells and other rubbish and promptly forgotten. Who remembers, when he reads his evening paper, what was printed in the morning edition?" One per cent of the daily newspaper readers even glances at a music criticism.

The critics will be glad to be called mandarins, though one is not sure whether Mr. Wright means the Chinese official or the Asiatic duck. Mandarins (the officials) are divided into eight classes. Their relative rank is distinguished by various kinds of buttons. It is to be feared that some of the critics of the eighth class, whose pay is very, very small, have no buttons. Mr. Henderson writes entertainingly, so does Mr. Hale, so does Mr. Donaghey, of Chicago, so does Mr. Sanborn, of the New York Globe, so does Henry T. Finck, so does Redfern Mason, of the San Francisco Examiner. The rest of the calling take themselves seriously. They are taken seriously also by the public. That is why they are not read.

Maggie-nificent

Not only is she princess of
An art that scintillates;
Her kingdom grows where'er she goes—
The whole United's Teyte's!

—Gilbert Brown, in the Los Angeles Express-Tribune.

Teaching de Luxe

When Godowsky was at the head of the Master School of Piano Playing at the Vienna Royal Conservatory, he used to be able to settle doubtful points that came up in his classes, by sending to another part of the building and procuring the composer's original manuscript for reference. For instance, such things as Beethoven's G major and E flat piano concertos, Chopin's and Schumann's works, and other little matters of that kind. When Godowsky related this to me, he added: "But I had pupils worthy of such advantages. One of my young pianists read at sight a score of Stravinsky, and others made a piano transcription of Strauss' 'Domestica.'"

As the Years Roll On

We are in receipt of an interesting communication from the general representative of the MUSICAL COURIER, Rene Devries:

"How times change! This was brought to my mind by having dinner the other night at Kuntz-Remmler's chop house here on Wabash Avenue, and glancing upon the wall, I noticed an opera program made of silk, on which was written 'Gala Performance of Grand Opera at Auditorium, Tuesday, February 25, 1902, in honor of the visit of H. R. H. Prince Henry of Prussia.' The opera was then under the direction of Maurice Grau and acts from 'Lohengrin,' 'Carmen,' 'Aida,' 'Tannhäuser,' 'Traviata' and 'Le Cid' were given with the following principals: Galski, Schumann-Heink, Andreas Dippel, Bispham, Calvé, Alvarez, Scotti, Eames, De Reszke, Homer, Journet, Campanari, Ternina, Van Dyck, Van Rooy, De Marchi, Sembrich, Salignac and Bréval. The conductors were: Walter Damrosch, Flon, and Seppili. At the conclusion of the performance 'Die Wacht am Rhein' and 'America' were sung. What a change in those fifteen years. As bitter and sad reflections came, I took a pencil and put down the names and operas given to you above, thus distracting my mind for a few moments from the actuality and reverting to the past."

Let Us Be Just

Now that Dr. Muck is endeavoring to prove himself a Swiss and Wagner's music is permissible in concert because he revolted against Prussianism in 1848-49, it is no more than just to state that Richard Strauss did not get on his knees on a certain occasion when a Potsdam lieutenant-colonel passed him, that Humperdinck never ate a meal at the Kaiser Keller when that composer visited New

York, that Dr. Kunwald refused to raise his hat when he passed a music shop in which Beethoven's compositions were for sale, and that Fritz Kreisler played Ernest Schelling's American violin concerto and on more than one occasion declared American oysters the best in the world.

LEONARD LIEBLING.

AN ELIZABETHAN MUSIC CRITIC

Richard Hooker lived and died during the reign of Queen Elizabeth and consequently was acquainted with music which would seem very bald and barren to our ears. Yet no writer during the 317 years which have come and gone since Hooker died has more clearly perceived and expressed the emotional nature of music:

Touching musical harmony, whether by instrument or by voice, it being but of high and low sounds in a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is, or hath in it, harmony; a thing which delighteth all ages, and besemeth all states. . . . The reason hereof is an admirable faculty which music hath to express and represent to the mind more inwardly than any other sensible mean, the very standing, rising and falling, the very steps and inflections every way, the turns and varieties of all passions whereunto the mind is subject; yea, so to imitate them, that, whether it resemble unto us the same state wherein our minds already are, or a clean contrary, we are not more contentedly by the one confirmed, than changed and led away by the other. In harmony, the very image and character even of virtue and vice is perceived, the mind delighted with their resemblances and brought by having them often iterated into a love of the things themselves.

The music Richard Hooker heard was that of the church organs of the period, such as they were, of virginals, lutes, recorders, trumpets, sackbuts, more or less out of tune in untempered and natural scales. Queen Elizabeth was reputed to be a skilful player on the virginals, which was then a modern and fashionable instrument. But Hooker writes as if some of the composers of his time were making too free with far fetched chords:

There is nothing more contagious and pestilent than some kinds of harmony.

Evidently the pestilent harmony was pleasing to the general public. Otherwise it would not have been contagious. We have known more recent critics to condemn the music the public accepted. The old Elizabethan critic, however, was evidently more delighted than displeased by the music he heard:

There is also that carrieth, as it were, into ecstasies, filling the mind with a heavenly joy and for the time in a manner severing it from the body; so that, although we lay altogether aside the consideration of ditty or matter, the very harmony of sounds being framed in due sort, and carried from the ear to the spiritual faculties of our souls, is, by a native puissance and efficacy, greatly available to bring to a perfect temper whatsoever is there troubled.

And presumably the Rev. Richard Hooker went into his library at times whistling a comforting tune of song with forgotten words. He was logical, too, for he could not see why certain churches should restrict one kind of music and permit another:

They which, under pretense of the law ceremonial abrogated, require the abrogation of instrumental music, approving, nevertheless, the use of vocal melody to remain, must show some reason wherefore the one should be thought a legal ceremony and not the other.

Three hundred years after Hooker climbed the golden ladder, there were still remaining churches that considered vocal music fit for worship and instrumental music only an agreeable highway to the bottomless pit.

Richard Hooker's description of what church music should be need not be altered for modern use:

In church music, curiosity or ostentation of art, wanton, or light, or unsuitable harmony, such as only pleaseth the ear, and doth not naturally serve to the very kind and degree of those impressions which the matter that goeth with it leaveth, or is apt to leave, in men's minds, doth rather blemish and disgrace that we do, than add either beauty or furtherance unto it.

Like a good many critics, Richard Hooker omits to say what unsuitable harmony is. Who is going to decide?

Most persons judge the melody and harmony by the personal test of liking or disliking it. There the matter ends, today as in Hooker's day. Says the old divine:

They must have hearts very dry and tough from whom the melody of the psalms doth not sometime draw that wherein a mind religiously affected delighteth.

Conversely, their hearts need not be very dry and tough if a psalm tune can draw from them something a religious mind dislikes. Apparently the Rev. Richard Hooker put the gasoline before the automobile in that last sentence.

THE BYSTANDER

Of Barnabee, Dixey, Untermeyer, Leopold, Seagle, Jr., and M. B. H.

It all depends on the point of view. Glancing through the paper on Monday morning and reading of the death of Henry Clay Barnabee, I was unpleasantly reminded of the distance which separates me from youth by the fact that Mr. Barnabee was one of the joys of my early days. One very weak, spineless joke in "Robin Hood" has stuck in my memory all through the years since I first heard it—"though I sha'n't say how many, mind you," as John Palmer says, in his inimitable imitation of the vicar. The sheriff of Nottingham, Barnabee's character in "Robin Hood," was always referring to his "eagle eye," and the venerable joke went this way: "Which is my eagle eye," said Barnabee to himself, "my right? No, my left—that's right!" Now, if you can imagine anything more futile than that, you must have a vivid fancy indeed; but Barnabee used to awake roars of laughter with it regularly, which proves—whatever it may prove.

Then, on the very evening after I had read of Barnabee's death, I went to "Chu Chin Chow," and was treated to an antidote. It made me think that, after all, the interim between myself and my salad days is not so long as it might be. There was dear old Henry Dixey—why, by the way, do we always call a veteran of the professions "dear old"? It is a sort of implication of superannuation, which I am sure is far from welcome to the "dear old" object in question. Well, anyway, he was there. Now, my recollection of Henry Dixey is attached to the very first musical show I ever saw in my life. My father took me to see Audran's "La Mascotte" at the old Globe Theatre in Boston, gone these many years, Dixey playing the leading role in it—and goodness knows how many years ago that was! So if "dear old" Henry is still lively and singing, as he proves by his work in "Chu Chin Chow," the Bystander cannot be so very old after all. Hurrah!

Henry Holt & Co. have just issued a new book of poetry called "These Times," by Louis Untermeyer, for which they charge \$1.25. One single poem in the book, "A Chopin Player and His Audience," is worth that price and a lot more, aside from many other good ones that keep it company. Here it is:

His fingers press upon the keys as though
His hands were dripping thick and heavy sirup.
The sweetness does not cloy; it seems to stir up
All sorts of greasy sentiments that grow
Maudlin and morbid. Tears begin to flow;
Young girls breathe heavily or sob unhidden;
Matrons and spinsters dream of things forbidden. . . .
He piles the pathos on—*adagio*.

The concert ends. The powder-puffs come out.
A dying buzz—and people go about
Their idleness or drudgery as before. . . .
And in his taxi no one hears him say,
"I'll have to dye my hair; it's almost gray.
There was a time they used to weep much more."

In France they have a Musical Courier, too—Le Courier Musical. In a recent number, Maurice de Waleffe relates an anecdote, which, whether true or not, is not difficult to believe. One day at a patriotic festival, the late King of Belgium, Leopold II, he of the long white whiskers, turned to one of his entourage and demanded: "What is that tune they are playing? It seems to me that I have heard it before." It was only "La Brabançonne," the national hymn of Belgium, that had been played every time the King sneezed for the preceding half century.

When I translated this anecdote and read it to my friend Binks, he asked if I had ever heard of a characteristic of Leopold not generally known; before I could stop to answer, he went on to say that the King was

intensely interested in aviculture, and long regarded as the principal chicken fancier of his country.

On another page there is mentioned the recent death of Mme. Werthimber, a famous French contralto in her day, and an amusing incident of her career. At a performance of the "Marriage of Figaro," many years ago in Paris, Mme. Favart was making her debut in the role of Cherubin. Now Mme. Favart was an excellent diseuse, but by no means so good a singer. Fearing that she would not be able to sing the famous aria sufficiently well, she begged her comrade from the Conservatoire, Mme. Werthimber, to station herself in the wings, and to sing the aria while she herself on the stage intended to go through the motions without making any noise. What astonishment in the audience, when Cherubin, after declaiming in a light, sweet voice, "Ah! Madame, je suis si tremblant!" began to sing the ensuing aria in strong full tones! However, the audience, quickly recovering from its astonishment, did not hesitate to reward the aria with a tempest of applause, and Mme. Favart had the humor and good sense to drag Mme. Werthimber out on the stage with her, where they acknowledged together the applause amidst roars of laughter.

The English translation of the text of César Franck's song "La Procession" printed in "The Bystander" column of the MUSICAL COURIER of November 29, the authorship of which was not known to the writer at the time, was made, we now learn, by Nathan Haskell Dole. The copyright of the translation belongs to the Boston Music Company.

Like father, like son. I was listening to the choir of the Cathedral of St. John the Divine sing Christmas carols a few evenings ago. Three youngsters stepped forward to sing the verses of an exquisite old French carol, "Noël Maconnais," and in one of them I recognized John Seagle, the son of Oscar Seagle, the baritone. Seagle, Jr., has a voice of lovely quality, and pronounces French as only one can who, as he did, learned it before he was able to speak his own language.

The text of that carol—the "Noël Maconnais"—comes from the eighteenth century and is so fine in its simple directness of thought and expression that it is well worth reprinting here to give a Christmas touch to the column. Here it is:

Eh! mon Dieu, la belle chose,
Nous avons vu cette fois
Tirelaur, tirelaur!
Vois cet enfant dans sa crèche,
Les yeux bleus les blonds cheveux,
Tirelaur, tirelaur!
Il est plus beau que les anges,
Qui près de lui sont tout noirs.
Tirelaur, tirelaur!

How lucky that M. B. H. did not read carefully my protest against the young lady with steel needles; had he done so, we might have missed the delightful "Song of the Steel," which he contributed to Variations last week.

In protesting against the noise maker, I took particular pains to mention that she was working on white wool, and hence most certainly not engaged in "patriotic" knitting.

By the way (with a slight inward chortle of satisfaction and triumph), she was in the same seat last Thursday evening at the Philharmonic, with the same body-guard, but sans needles—steel or otherwise—and happily sans noise.

One of the New York musical societies must have discovered a posthumous work by Tschaiakowsky. On its program the other evening, attributed to that composer, there appeared an "Overture to 1912."

BYRON HAGEL.

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts from criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

New York Symphony (Mabel Garrison, Soloist)

Evening Sun
Mabel Garrison repeated the two arias which she sang with the same orchestra last Sunday, one from "Don Giovanni," the other from Strauss' "Ariadne auf Naxos."

Evening Sun
(See above.)

Tribune
Mabel Garrison sang the first aria of the Queen of the Night from "The Magic Flute."

Evening World
The soloist was Mabel Garrison, who disclosed exceptional gifts of voice in a recitative and aria from Mozart's "Don Giovanni" and in the same composer's "Queen of the Night" aria from "The Magic Flute."

"Faust" (Metropolitan)

American
Giovanni Martinelli (Faust) may not have been in his very best form.

Times
... a large audience . . . gave a remarkable ovation to Martinelli after the tenor romance in the garden scene.

Herald
Pierre Monteux directed a smooth performance.

Herald
Mr. Martinelli was in fine voice.

Tribune
Mr. Martinelli gave the "Salut Demeure" as if he had never encountered the notes before.

American
The playing of the orchestra, relentlessly rigid in movement and pitched on too high a dynamical plane, lacked refinement, to say the least.

New York Chamber Music Society

Evening Post
... interesting except for one number, a trio by Josef Holbrooke—the inane piece it has ever been the lot of the present reviewer to listen to.

American
It can hardly be described as original.

Herald
It piqued the fancy by its varied rhythm, its lightly tripping measures.

Globe
The Holbrooke piece, suggested by some verses of Poe, proved particularly interesting.

New York Symphony (Mabel Garrison)

Herald
She sang with extraordinary beauty of voice.

Evening World
The opera ("Ariadne auf Naxos") has never been heard in America and the aria (the Zerbinetti aria) only twice before, once in Chicago and once in Boston, Miss Garrison each time being the soloist.

American
Mme. Garrison's voice seemed to have been affected somewhat by the weather. . . . her tones were not quite as limpid as usual.

Evening Post
This florid air was first sung in this city three years ago by Yvonne de Treville.

"Faust" (Metropolitan)

Tribune
Mr. Monteux gave a reading of great elegance and one which warmed the hearts of all who love the true spirit of French music.

Evening World
Mr. Monteux conducted with spirit.

American
Decidedly the weakest feature of "Faust" as now presented in the Metropolitan Opera House is Pierre Monteux's rhythmically rigid and monotonous reading of the score.

American
(See above)

"Aida" (Metropolitan)

Herald
Society Hears "Aida." Mme. Homer in Title Role. (Headline.)

American
Homer Excels as Amneris in "Aida." (Headline.)

I SEE THAT—

Maria Barrientos is coming.

John Philip Sousa has written two new marches, "Naval Reserve" and "Jack Tar."

Mme. Schumann-Heink has four sons who have enlisted in the United States army and navy.

Herbert Witherspoon has 150 singers studying with him. Hadley's "Azora" was given its première in Chicago last Monday.

May Peterson makes her third appearance with the Metropolitan on Christmas Day.

The boys at the various camps are to have plenty of Christmas music.

Genevieve Vix has a rare photograph of Gustav Charpentier.

Paul Althouse sang the leading roles in five different operas in five weeks at the Metropolitan.

San Francisco liked Jacob's "California" suite at its première.

There is a strong resemblance between the heads of Maud Powell and Jascha Heifetz.

Frieda Hempel, from practical experience, believes in Mme. Valeri as a teacher.

The union and non-union musicians of New Bedford, Mass., are working together for the musical advancement of their city.

The first of five volumes of the Bonnet historical series has been published.

Victoria Boshko is to play at the Metropolitan on December 30.

Charles Hackett has returned to Italy from South America. Albert Carassa, of Paris, vice-president of the French Association of Musical Instrument Manufacturers, is in this country in the interests of that organization.

Francis Macmillan has enlisted.

Evan Williams is to sing at all the cantonments.

Olive Nevin is one singer who is grateful for what her teachers have done for her.

William Armstrong declares cheerfulness to be our national life preserver.

Paris liked Messager's new work, "Beatrice."

The French Société Nationale de Musique gave its first concert since the war began on November 10.

Louise Edvina was scheduled to sing Thais at the Paris Opéra.

Fort Worth musicians are furnishing programs for the soldiers stationed at Camp Bowie.

Donald MacBeath is stationed at Camp Benbrook with the Royal Flying Corps.

Albert Spalding is now a lieutenant with the American Expeditionary Forces in France.

Leon Rice is soloist at the Park Slope Congregational Church of Brooklyn.

Jacques Thibaud and Robert Lortat are to play the Chausson concerto to the accompaniment of a string quartet.

Namara is suffering from an attack of laryngitis.

Giacomo Rimini studied Falstaff seven years before singing and acting the role on the stage.

The twenty-first season of the Los Angeles Symphony Orchestra opened December 7.

Evan Williams' son was married to the daughter of Parson Price.

Dr. William C. Carl's long association with Guilman is attracting many students to the Guilman Organ School.

Frieda Hempel won great success in Philadelphia and New York as The Daughter of the Regiment.

Adolf Dahm-Petersen has located in Los Angeles.

Marguerite Beriza has written a patriotic work.

Vernon Stiles is the first man to receive a commission from the United States Government as a camp song leader.

Oscar Spirescu conducts Strand symphony concerts.

Henry Clay Barnabee is dead.

Walter Henry Rothwell appeared as guest conductor with the Cincinnati Symphony Orchestra.

Dr. Muck and Fritz Kreisler raised \$10,000 for Halifax sufferers.

Frank La Forge played 120 songs from memory at four recitals in five days.

Max Rosen will make his New York debut with the Philharmonic Society.

Dr. Kunwald will not conduct the Cincinnati May Music Festival.

Opera subscribers must pay tax, according to Commissioner of Internal Revenue Bureau.

George Baklanoff's Mephistopheles is a very real incarnation of the Evil Spirit.

Cadman's "Shanewis" will be the first purely American work ever produced at the Metropolitan.

The 1918 Argentine season will open two months earlier than usual.

Two beautiful silk flags have been presented to the Philadelphia Orchestra.

Max Jacobs has been appointed conductor of the Workman's Circle Symphony Orchestra.

The A. G. O. Convention will take place December 26, 27 and 28 at the College of the City of New York.

The annual meeting of the Music Teachers' National Association is to be held in New Orleans.

Boston will hear Debussy's new sonata for violin and piano on January 3.

Albert Stoessel has been promoted to the rank of sergeant-major.

Grace Hall Riheldaffer is to have a week's engagement at each of the cantonments.

Charles Sanford Skilton's "Two Indian Dances" were the American compositions on the Chicago Symphony program.

Anna Case delighted at her first Chicago appearance.

The Boston Cecilia Society gave its first concert under the direction of Arthur Shepherd.

Chicago Musical College has secured Harold von Mickwitz.

H. R. F.

CONCERTS IN GREATER NEW YORK

(Continued from page 17.)

ing, December 17. The principal number of the first group was the Brahms sonata in F minor, in which Mr. Lawton disclosed admirable tone, well balanced rhythm and plentiful coloring. Other numbers in the same group were the Bach-Busoni organ toccata and fugue, D minor, and the Beethoven rondo, G major. Grieg's ballade (in the form of a theme with variations) and the Smetana "By the Seashore" gave additional pleasure. The last group was made up of compositions by Debussy, Glazounoff and Paganini-Liszt, which were heard at his last recital at the Greenwich Village Theatre. Mr. Lawton's audience was a fair sized one and wholly appreciative of the pianist's efforts.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, December 20

Haarlem Philharmonic Society. Morning. Waldorf-Astoria.
"Messiah," Columbia University Chorus. Evening. Carnegie Hall.

Friday, December 21

Biltmore Friday Morning Musicale. Soloists: Anna Case, soprano; Mischa Elman, violinist; Mary Warfel, harpist; James Stanley, basso. Hotel Biltmore.
Kneisel Quartet and Fritz Kreisler. Evening. Aeolian Hall.

Saturday, December 22

Flonzaley Quartet. Evening. Washington Irving High School.

Sunday, December 23

Orchestral Society of New York. Afternoon. Aeolian Hall.
Philharmonic Benefit. Soloists: Gluck and Zimbalist. Afternoon. Carnegie Hall.

Wednesday, December 26

Society of Ancient Instruments. Afternoon. Vieux Colombier.

Thursday, December 27

"Messiah," New York Oratorio Society. Evening. Carnegie Hall.

Bella Hecht. Piano recital. Evening. Aeolian Hall.

Friday, December 28

Harriet Foster. Song recital. Evening. Aeolian Hall.
Modern Music Society. Soloists: Nina Dimitrieff, Katherine Ruth Heyman and Nicholas Garagusi. Evening. 133 Carnegie Hall.

Duncan Pupils and Barrere Ensemble. Evening. Carnegie Hall.

Saturday, December 29

Robert Lortat, violinist, and Jacques Thibaud, pianist. Sonata recital. Afternoon. Aeolian Hall.
Cherniavsky Trio. Evening. Carnegie Hall.

Sunday, December 30

Symphony Society of New York. Afternoon. Aeolian Hall.
Mischa Elman. Violin recital. Afternoon. Carnegie Hall.

Tuesday, January 1

Maier-Pattison. Two-piano recital. Evening. Aeolian Hall.
Jascha Heifetz. Violin recital. Afternoon. Carnegie Hall.

Thursday, January 3

Symphony Society of New York. Afternoon. Carnegie Hall.
Philharmonic Society of New York. Evening. Carnegie Hall.

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SOME WITHERSPOON ARTIST-PUPILS

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One of the most successful among American singers is Mabel Garrison, soprano of the Metropolitan Opera Company. Her triumph last year as Queen of the Night in Mozart's "Magic Flute," when she substituted in the role on short notice, is still fresh in the minds of metropolitan music lovers. But her success, by no means, has been confined to the operatic stage, for her appearances in the concert field have been attended by an equal demonstration of approval on the part of her audiences. Already this season, she has appeared with the Boston, Chicago and New York Symphony Orchestras, introducing at these concerts an aria from Strauss' "Ariadne auf Naxos," which had never before been sung with orchestra in this country, owing to its extreme difficulty. And she sang it well, despite the vocal obstacles. Now the power behind the throne, as it were, in Miss Garrison's success is Herbert Witherspoon, the eminent basso and teacher. Miss Garrison is one of his artist-pupils, her success demonstrating anew the excellence of the training which this vocal maestro gives to those who study with him.

Another fitting example of Mr. Witherspoon's splendid ability as a teacher may be found in the fine art of Florence Hinkle-Witherspoon, who occupies a place in the very front ranks of American singers. Tonight (December 20), this artist will sing the soprano solos in the performance of Handel's "The Messiah," to be given at Carnegie Hall, New York, by the Columbia University Chorus under the direction of Walter Henry Hall. William Tucker, another artist-pupil of Mr. Witherspoon, will sing the bass solos on this occasion.

Many teachers have one or two pupils who have attained prominence in the operatic and concert fields, but in Mr. Witherspoon's list may be found the names of Merle Alcock, Bechtel Alcock, Sophie Braslau (of the Metropolitan Opera Company), Calvin S. Cox, Amy E. Ellerman, Anica Fabry, Karl Formes, Lucy Gates, Ruth Harris, Margaret Harrison, Julia Heinrich, Louise Homer (daughter of Mme. Homer), Dicie Howell, Margaret Keyes, Olive Kline, Ellen Learned, Carl Lindgren, Albert Lindquest (who scored in "The Children's Crusade" with the New York Oratorio Society early this month), Mrs. Albert Lindquest (Leonora Allen), Thomas McGranahan, Mrs. Frederic Martin, Lambert Murphy (formerly of the Metropolitan Opera Company), Helen Newitt, Graham Reed, Rosemary G. Rose, Marie Sundelius (of the Metropolitan Opera Company), Marie von Essen, Louise Wagner, Edna Dunham Willard, Vernon Williams (son of Evan Williams) and many others. Nor is Mr. Witherspoon content to rest upon the laurels already won, as a visit to his busy New York studios in West Seventy-second street will determine. When questioned regarding the matter, Mr. Witherspoon admitted that over 150 pupils are now studying at the Witherspoon studios.

Reed Miller "Persona Grata" in New Bedford

"Reed Miller has such a charming personality, is so wholesouled, that even if he were not a fine singer of oratorios, he would be 'persona grata' with New Bedford people." The foregoing is the tribute paid Miller by Critic Latimer, of the New Bedford Times, following that artist's remarkably successful appearance there on December 9 as tenor soloist in a big performance of "The Messiah" by the Cercle Gounod, Rodolphe Godreau, conductor. Concerning Miller's work, Mr. Latimer continues: "However, he does not have to depend upon his personality to carry him through, for he is a thorough artist, and rose to splendid heights last night in 'Thou Shalt Break Them.' . . . That Mr. Miller was able to put it over in such a wonderful way after the big aria of Mr. Middleton, and make every note of it tell, is perhaps the finest compliment that the writer can pay him. As usual, Mr. Miller sang 'Comfort Ye' and 'Every Valley' as few tenors can sing them." Other critics were equally enthusiastic in their praise of Mr. Miller's share in the performance.

On December 23 and 24, Reed Miller will again sing the tenor part in "The Messiah"—this time with the Handel and Haydn Society, of Boston. Mr. Miller has the distinction of having appeared a full score of times with this prominent organization.

Boshko at the Metropolitan

A feature of the regular Sunday night concert of December 30 at the Metropolitan Opera House will be

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Fantasy, "Francesca da Rimini" Tchaikowsky
In the Orient (Two Symphonic Sketches) (first time),
Arthur Hartmann
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the appearance of Victoria Boshko, pianist, who will play the Grieg A minor concerto.

Rubinstein Club Second Musicale

The season's second musicale of the Rubinstein Club, Mrs. William Rogers Chapman, president, took place at the Waldorf-Astoria Gallery, New York, December 15, when an audience of good size listened to what might be termed an "Irish program," inasmuch as the various participants were Irish. David Robinson, former concertmaster of the Chicago Opera orchestra, showed masterly technic in Saint-Saens' "Rondo Capriccioso," and later collaborated with James P. Dunn, composer and pianist, in the latter's "Theme and Variations." The strong originality of this work, the many pleasing transitions, harmonies, rhythms and brilliancy of both piano and violin score, all this brought the performers' great success. Responding to Mrs. Chapman's suggestion, Mr. Dunn thanked the assemblage in the name of the American composer. Lotta Madden, soprano, sang songs by modern composers (including Burleigh, Estill and Huhn) so well that she had to sing encores following both appearances. John O'Malley, tenor, pleased the ladies exceedingly, for his voice is the characteristic high, light Irish tenor, full of sentiment. Three songs by Kate Vannah were accompanied by the composer, and these were especially well received. Mrs. Chapman, president, announced that the society was doing much "war work," in a practical way, but deprecated knitting during the musicales. Sergei Klibansky, teacher of Miss Madden, was present, and was introduced to club members by Mrs. Chapman.

OPPORTUNITIES

VIOLINIST WANTED.—An established chamber music organization in a large American city is looking for a new first violinist. He must be a man of wide musical knowledge and authority and possess chamber music experience. There is no salary attached to the position, but the organization will give a concert at which the newcomer can introduce himself with a view to starting a class. The city in question offers tremendous opportunities for a violinist of real talent and distinction. A young man would be preferred. For further information address: "F," care of Musical Courier Company, 437 Fifth Avenue, New York City.

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CECILIA SOCIETY OF BOSTON GIVES FIRST WINTER CONCERT

Julia Claussen, Laura Littlefield and Wadsworth Provandie, Soloists—Copeland
Plays to Capacity House Again—Third Cambridge Concert of Boston Symphony
—John McCormack's Spell Unbroken—Blind Soprano and Willard Flint
Add to Laurels—Frances and Olive Nevin Please in Joint Recital
—Evan Williams in Annual Recital—Greta Torpadie Cordially
Greeted—Boston Items—Notes from the Studios

Boston, Mass., December 17, 1917.

Under a new and popular conductor, Arthur Shepherd, and with the co-operation of an orchestra of players from the Boston Symphony and the assistance of excellent soloists, the Cecilia Society was heard in its first concert of this season Wednesday evening, December 12, in Symphony Hall. The program consisted of Wolf-Ferrari's sentimentally sombre and admirably written setting of Dante's "La Vita Nuova" and Chabrier's passionate oriental song, "The Shulamite."

Laura Littlefield, the prominent soprano, and Wadsworth Provandie, baritone, were the soloists for "La Vita Nuova," and Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, for "The Shulamite."

Wolf-Ferrari has written highly imaginative music to Dante's literature in memory and in praise of Beatrice. It ranges from noble eloquence to reminiscence surcharged with pathos—occasionally bordering on a sentimentality that is seldom associated with Dante, but which is not altogether foreign to the composer of "The Jewels." The chorus and the soloists showed a technical appreciation of their music and sympathetic understanding of the narrative. Mrs. Littlefield's part was small, which was to be regretted, because she sang her slight portion with surpassing skill and tonal beauty. Arthur Middleton, who was announced, was unable to appear on account of illness; but Mr. Provandie sang the important part of Dante in a way that indicated his emotional appreciation of the story—particularly in the final expression of grief. "La Vita Nuova" may well be grouped, as a representative of contemporary choral music, with the classical cantatas.

The music of "The Shulamite" is very brilliant and sensuous. Chabrier has provided an appropriate tonal setting for the amorous "Song of Solomon," with languor and passion always emphasized. Mme. Claussen sang the very difficult music with intense feeling and great dramatic effect.

Greta Torpadie Cordially Greeted in Song Recital

Greta Torpadie, the charming young Swedish soprano who made an agreeable and lasting impression at her first recital in Boston last March, was heard in a very pleasurable song recital Saturday afternoon, December 15, at Jordan Hall. Her program, again interesting and unusual, comprised old airs from Handel, Caccini and Bach; five Scandinavian songs by Stenhammar, Sibelius, Lie and Grieg; French numbers from Laparra, Gaevart, Loeffler and Saint-Saëns, and pieces by E. Wolff, Atherton, Schindler, Kramer, Rubner and Buzzi-Peccia.

Miss Torpadie is rather tall and slight, has an attractive and youthful presence, is well poised and altogether unostentatious. Her voice is neither large nor full, but its extreme lightness suits her admirably because greater opulence would be physically incongruous. Her tones are sweet, fresh, and as transparent as lace; and notwithstanding their lightness are capable of a wide range of color and modulation. Miss Torpadie uses her voice with exquisite skill, and it is clear that she is gifted with highly refined emotional sensitiveness. She was most effective in Sibelius' dramatic "Ingall," Lie's delicate "She," Loeffler's fanciful "Les Paons," and Saint-Saëns' suggestive "Guitares et Mandolines."

Miss Torpadie was heartily applauded, and added some interesting numbers to her program. Richard Epstein was, as usual, an excellent accompanist.

Copeland Plays to Capacity House Again

George Copeland, the pianist, whose clear individuality as program-maker and performer always distinguishes him, was heard for the second and last time of the current season Tuesday evening, December 11, at Jordan Hall. As on the occasion of his previous recital, the hall was crowded to capacity, and many were accommodated on the stage.

Mr. Copeland's program, as usual, provided ample opportunity to display to his ever-admiring hearers the finely tempered abilities as technician and musician which distinguish him from the rank and file of virtuosi. Seven items from Debussy; six Spanish dances by Albeniz, Grovlez, Laparra and Turina, bewitchingly rhythmic, clearly impressionistic and altogether pleasingly sensuous; Satie's "Gnossienne" with its fascinating melody—played with great success for the first time in America at Mr. Copeland's former recital; ancient dance music from Bach; light pieces from Chopin, and the first movement of Beethoven's "Moonlight" sonata, which Mr. Copeland played with extremely rich and pervading beauty of tone and with an exquisite sensitiveness in the balance of voice parts.

This very musical pianist has an unerring instinct for the melodic phrase—it never escapes him. Technically, he has mastered the infinite possibilities of the keyboard. In fine, there is no trace of immaturity in Mr. Copeland's art.

The Symphony Plays in Cambridge

The third Cambridge concert of the Boston Symphony Orchestra, Dr. Muck, conductor, was given on the evening of Thursday, December 13, at Sanders Theatre, Harvard University. The program was as follows: "La Mer," "Trois Esquisses Symphoniques," Debussy; concerto No. 2, D minor, for piano and orchestra, op. 23, MacDowell; overture to music for "A Midsummer Night's Dream," Mendelssohn. Howard Goding was the soloist.

Debussy once wrote, "Music should speak humbly to give pleasure. Beauty should be perceptible; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci, Mozart. These are great artists." It is manifest to the hearer—

when one has familiarized himself with Debussy's harmonic scheme—that the music of "the oversensitized hedonist," as an English composer has called him, is immediately significant. Debussy is not a philosopher in the sense that he is not concerned with the social problems, the meaning of life or of religion, as most other composers have been. His music is for music's sake. "La Mer" is not really program music. Its appeal is directly to the emotions.

MacDowell's concerto has many possibilities in the way of emotional expression. Mr. Goding, although a skilled technician, failed to display any emotional understanding of this composition.

Mendelssohn's ever-delightful music to Shakespeare's comedy, with its rever-ending play of poetic imagination and tonal rhythm, stirred the audience to great enthusiasm.

John McCormack's Spell Unbroken

John McCormack, America's most popular tenor, gave his second song recital of this season Sunday afternoon, December 9, at the Boston Opera House. As it was on the occasion of his last appearance here, the Opera House was crowded to capacity and extra chairs were put on the stage to accommodate the vast crowd.

Until recently, Mr. McCormack sang English translations of songs by German composers. But he has finally yielded to the presumable necessity that would banish Schumann, Schubert, Wolf and Brahms from our recitals—a state of mind which probably amuses the Germans as much as we would be amused if Shakespeare were excluded from the Teutonic theatres. French and Russian pieces by Mehul, Hue, Fauré and Rachmaninoff were substituted for the customary lieder on Mr. McCormack's program, which included a recitative and aria from Mehul's "Joseph," semi-classical songs, Irish folk-tunes and miscellaneous sentimental numbers. The tenor was assisted by Andre Polah, the accomplished violinist, and Edwin Schneider, the composer-pianist.

As on former occasions, the distinguished singer gave generously of extra songs—mainly from his talking machine repertoire—and the esteem in which Mr. McCormack is held by his admiring public was thereby increased.

Blind Soprano Adds Laurels in Annual Song Recital

"California's Helen Keller of Colorature," Leila Holterhoff, the popular blind soprano, assisted by Willard Flint, the pleasurable bass, gave a concert Tuesday evening, December 11, in Steinert Hall. Mary Wells Capewell was the accompanist.

Miss Holterhoff's voice is not large, but it is beautiful, always true to pitch and ingratiatingly sympathetic. She sang Old English folksongs and Mozart's "A Warning" with rare emotional understanding; and these, together with Liszt's dramatic "Quand je dors," Fauré's "S'il Est un Charmant Gazon" and Debussy's "Fantoques" were the most effective numbers on her program.

Mr. Flint, New England's most prominent bass, sang with his customary skill, power and feeling, the aria "Eri Tu" from Verdi's "The Masked Ball," Haile's "Vale," Hammond's "The Pipes of Gordo's Men" and pieces by La Forge and Bourgault-Ducoudray.

Frances and Olive Nevin Please in Joint Recital

Olive Nevin, the admirable interpreter of songs, and Frances Nevin, the skilled interpreter of plays, gave much pleasure to an enthusiastic audience Monday evening, December 10, in Steinert Hall. Julia Kananoff was accompanist.

The Misses Nevin belong to the family that has given American music two composers, and Olive Nevin was heard in five songs by her cousin, Ethelbert Nevin. She also sang pieces by Lalo, Poldowski, Thomas and Grieg, with her customary sincerity, faultless diction and agreeable and well trained voice.

Frances Nevin was heard to advantage in her excellent reading of a very amusing English comedy of the war, "General Post," by J. E. Harold Terry. A feature of the evening was the singing of "Our Motherland," song of America, written by Frances Nevin.

Evan Williams in Annual Recital

Evan Williams, the well liked tenor, gave his annual Boston song recital Monday evening, December 10, at Jordan Hall. A large crowd was on hand to greet Mr. Williams, but, it must be admitted, many were disappointed by the very heavy cold which handicapped Mr. Williams' otherwise resonant voice. He announced his unfortunate plight at the beginning of the concert, explaining that he had contracted a serious cold while singing at the various cantonments, and begged the indulgence of his audience.

In order not to strain his voice at the outset, he rearranged his program so as to have the lighter pieces come first. For this concert Mr. Williams chose airs from less familiar oratorios by Handel, Bach and Beethoven. He gave an assortment of songs and ballads, usually sentimental, by contemporary American and British composers.

Fortunately, Mr. Williams' popularity and great art are based not only on his usually pleasurable voice, but also on his clear enunciation, the fact that he sings everything in English, his genuine sentiment in all his music, and more particularly for his eloquence in airs from oratorios. All these evidences of skilled musicianship were apparent dur-

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ing the course of the recital. Mr. Williams was heartily applauded for his efforts.

Boston Items

Laura Littlefield, prominent Boston soprano, who had to defer her recital because of illness, announces her full recovery. She will sing at Jordan Hall, December 18.

The concert last Sunday afternoon in Symphony Hall by the Symphony Orchestra, Mr. Kreisler and Mme. Melba, for the fund to relieve the destitution of Halifax, has necessitated a postponement of the joint recital of Guiomar Novaes, pianist, and Jacques Thibaud, violinist, until Sunday afternoon, March 24.

Because of difficulties in the assembling of the four members of the quartet, the concert of chamber music by Messrs. Kreisler, Letz, Svecenski and Willeke, announced for Thursday evening, December 20, at Jordan Hall, has been postponed to a later date. Mr. Kreisler's decision not to play concerts for which he has been engaged will not interfere with this concert. He has already pledged himself to give his share in these chamber music concerts to the Musicians' Foundation, established by "The Bohemians," a musicians' club in New York City.

Debussy's new sonata for violin and piano will be played for the first time in Boston by Miss Marshall, violinist, and Mr. Gebhard, pianist, at the concert of the American String Quartet, Thursday evening, January 3, in Jordan Hall.

Emilio di Gogorza, the excellent baritone, whose concert of October was canceled when he was injured in an automobile accident, has fully recovered, and will sing in Boston, Thursday afternoon, January 3, in Jordan Hall.

The first Boston appearance of Jascha Heifetz, unequivocally acclaimed by New York and Chicago as a master violinist, is scheduled for Sunday afternoon, January 6 in Symphony Hall.

A few of the December appearances of Heinrich Gebhard, the admirable pianist, were as follows: December 2, Harvard Club of Boston; December 6, Steinert Hall; December 7, Harvard Musical Association; December 11, Boston; December 12, Newton, and December 17, Boston.

Harold Tripp, the popular Boston tenor, has introduced a charming song, "To Helen," by Warren Storey Smith, a young Boston composer. Mr. Tripp sang this song for the first time at a Tremont Temple concert. The composer played the accompaniment, and the number proved a very successful setting of Edgar Allan Poe's poem.

The Misses Stoessel, prominent Boston artists, are playing a great deal this season for Red Cross and other war charity affairs. "We feel," writes Edna Stoessel, "that it is one way of 'doing our bit.'"

Albert Stoessel Promoted

Albert Stoessel, the brilliant violinist, who was to have been concertmaster of the St. Louis Symphony Orchestra this year, is stationed at Camp Devens. He was recently promoted to the rank of sergeant-major of the 301st Infantry Regiment—"Boston's Own." Mr. Stoessel and Harrison Potter, formerly teacher at the Fox-Buonamici School, and now a member of the band, very often give evening

musicales at the Y. M. C. A., as, after a strenuous day, the soldiers are always delighted to listen to the kind of music that these splendid artists provide.

Wright Symons, well known Canadian baritone, who has spent several months coaching with De Reszke in Paris, has recently discovered an admirable manuscript in an "Ave Maria" by Lucio Svampa, a young Roman. This is a truly inspired work, appealing by its simplicity and the true religious spirit of the song. Additional interest attaches to the work on account of an English text which is not at all a translation of the Latin, but rather resembles a poetic version of one of the stories from the Old Testament. The poem was written by Margaret Muensterberg, a daughter of the late Prof. Hugo Muensterberg, of Harvard University. The song has just been published by Carl Fischer, of New York.

News from the Studios

Grattan Walls, baritone, from the studio of Arthur J. Hubbard, Boston's veteran vocal teacher, created a very favorable impression in a song recital, Friday evening, November 16, at Clark Hall, Brockton, Mass. He was assisted by Carmine Fabrizio, Boston violinist, and by Chavigny Boucher, accompanist. Mr. Walls sang the "Pagliacci" prologue, and songs in English by Protheroe, Campbell-Tipton, Lang, Andrews and Burleigh. Mr. Fabrizio played the Wieniawski polonaise and light pieces by Bach, Sarasate, Dvorák, Fauré and Kreisler.

Three artists from Arthur Wilson's studio sang at the Castle Square Theatre during the week of December 3. Joseph Ecker, baritone, appeared in the afternoon, and Francis Storrs, tenor, and Lora May Lampport, soprano, sang in the evenings. Mr. Storrs was at the Exeter Street Theatre during the week of December 10, his sixth engagement at this theatre. * * * Lora May Lampport was a soloist in a performance of "Elijah" Monday evening, December 10, in a Red Cross benefit, under the auspices of the Allied Associations of Melrose, at Memorial Hall, that city. The performance was under the direction of Elmer Wilson. * * * On Tuesday afternoon, December 11, the Lynn Choral Society, Arthur B. Keene, director, gave a splendid performance of "Stabat Mater," with Lora May Lampport as soloist. * * * Emma Ecker, mezzo-contralto, was heard in a program of songs Monday afternoon, December 10, at the Heptorean Club, Somerville. Miss Ecker has recently been engaged to take Mme. Hempel's place at a benefit concert to be given in Steinert Hall. COLES.

Dahm-Petersen in Los Angeles

Adolph Dahm-Petersen, formerly of Birmingham, Ala., now is connected with the Lyceum Conservatory of Music, of Los Angeles, Cal., and is making a success of his work there as a teacher and singer. Recently he gave a recital at which he accompanied himself on the piano, and his interpretations, as well as his technical and musical equipment, aroused general admiration, and warm praise in the press.

ELIOT CONCERTS FOR RED CROSS

Series Under Charles Grant Shaffer Opens

On Friday evening, November 23, the first concert of the eleventh series of artists' concerts took place at the Eliot School, Newark, N. J. The Sinsheimer String Quartet, consisting of Bernard Sinsheimer, Robert Toedt, Joseph Kovarik and Karl Kirksmith, was heard in the Dvorák quartet in F major, melody by Brell-Svendsen, minuet by Bocherini, and assisted by Rodney Saylor, gave the Schumann quintet, op. 44. Blanche Lorraine, contralto, gave the Liszt "Lorelei," "Melisande in the Woods" (Alma Goetz), "Lullaby" (Cyril Scott) and Cecil Forsyth's "Oh, Red is the English Rose."

Charles Grant Shaffer, who is the man through whose energy this series has been an annual feature of the season, has announced that the proceeds received from the series this season will be given to the Red Cross. The second in this series is scheduled for tomorrow (December 21) evening, when the Contemporary Ladies' Quartet, consisting of Florence M. Robrecht, Charlotte Kirwan, Mollie Chapin Ely and Josephine Bancy, together with Lillian Jeffreys Petri, pianist, and Michael Penha, cellist, will furnish the program. Others who are to be heard during the season are Alice Eversman, soprano; George Harris, Jr., tenor; Lucia Forest Eastman, harpist; the Criterion Male Quartet (John Young, Horatio Rench, George W. Reardon and Donald Chalmers), Dora Becker Shaffer, violinist; Charles Norman Granville, baritone; the Edna White Trumpet Quartet (Edna White, Marion Bushnell, Louise Gura and Violet Jewell), and Henry M. Williamson, accompanist.

Columbia University Students' Orchestra

The Columbia University Students' Orchestra, Herbert Dittler, conductor, was scheduled for a concert on Wednesday evening, December 19, at Earl Hall, New York, for the benefit of the Columbia University Women's War Work Rooms. The orchestral numbers announced are Schubert's "Unfinished" symphony in B minor, Haydn's symphony in D major, and "Malaguena," from "Boabdil," Moszkowski. Charles Cooper was to assist, playing Beethoven's piano concerto No. 4, in G major, and a group of solo pieces.

A detailed report of this concert will be published next week.

New Post for Max Jacobs

Max Jacobs, the violinist, and leader of the Orchestral Society of New York, has just been appointed conductor also of the newly organized symphony orchestra of the Workman's Circle.

ANNA CASE CAPTIVATES CHICAGO IN FIRST RECITAL APPEARANCE THERE

Levitzki Wins Ovation—Dunham's Philharmonic—Georgia Kober in Recital—
Dai Buell Pleases—New Works by Philharmonic Society
—Mendelssohn Club Heard

Chicago, Ill., December 15, 1917.

One of the most delightful surprises of the season was Anna Case, who was heard for the first time in Chicago last Tuesday morning in the third of the Kinsolving Musical Mornings at the Blackstone Hotel. Francis Macmillen, the well known violinist, shared the program with Miss Case. Charming to look upon, Miss Case proved as delightful a treat to the eye as the ear and won the listeners' admiration from the first. Hers is a soprano of more than ordinary quality and sweetness, carefully guided by a genuine artist who understands the art of singing. Miss Case's first group, comprising numbers by Sgambati, Chopin, Bemberg, Rubinstein and Alexander Russell, disclosed the many admirable qualities of this gifted soprano. Exquisitely done was her second group, containing Mme. Ohlstrom-Renard, D'Ambrosio and Leoncavallo selections, besides a song of India by Rimsky-Korsakoff. Unqualified and distinct was the success of this young artist, who, it is hoped, will frequent Chicago concert halls oftener.

Mr. Macmillen won generous applause with his brilliant and effective renditions of the first movement of the Tchaikowsky concerto and two groups of violin numbers. Among the latter was a barcarolle from his own pen, which was so well played and liked that a repetition was necessary.

This review would not be complete without a word of praise for the Crystal Ballroom of the Blackstone Hotel, where these musicales are presented. This makes one of the most charming halls for such affairs that could be chosen, and is in no small way responsible for the success of the series.

Mischa Levitzki's Piano Recital

Following close upon his recent phenomenal success as soloist with the Chicago Symphony Orchestra, Mischa Levitzki was brought back again for a piano recital at Orchestra Hall on Sunday afternoon, December 9, by Wessels and Voegeli. On this occasion the young keyboard genius duplicated his former success and added many new ad-

mirers to the vast number he already has here. The writer was able to hear only the Beethoven "Apassionata" sonata and two Chopin numbers, the F sharp nocturne and an etude. These were ravishingly set forth, disclosing once more the admirable qualifications of this young artist. The amazing skill and authority and the true musicianship with which Levitzki interpreted each work are rarities among pianists today. Nor were his listeners lax in their enthusiasm, for Levitzki was exuberantly applauded after every number and at the end compelled to add five encores.

Arthur Dunham's Philharmonic Orchestra

When the writer reached the Illinois Theatre, Arthur Dunham was leading his Philharmonic Orchestra, of Chicago, through an exquisite reading of the Schubert "Unfinished" symphony. Often has this number been played here, but seldom has it been heard to better advantage. The first movement was as excellently presented as the second and showed the admirable results attained from careful and thorough rehearsal under a conductor who knows what he is about, as well as how to go about it. The Philharmonic Orchestra has won a high place for itself in the hearts of Chicago music lovers and will, undoubtedly, in the not so distant future find a place in the front rank of the best orchestras. The soloist of the day was Jessie Christian, who offered the "Depuis le jour" from "Louise" in the first part of the program.

Georgia Kober in Recital

In a well arranged program Georgia Kober was heard at Cohan's Grand under F. Wight Neumann's direction on Sunday afternoon. One of Chicago's best known pianists, Miss Kober's excellent qualities are known quantities here. The lovely playing she did last Sunday made one regret that she is not heard oftener in her home city. Her way with the Beethoven "Pathetic" sonata was admirable indeed; it was a performance of brilliance and technical finish, leaving nothing to be desired. Likewise, the Liszt D flat etude was performed with that excellent art and musical understanding to which Miss Kober has accustomed her listeners and admirers. Some Debussy numbers were not less effectively accomplished and well deserved was the abundant applause bestowed upon the artist. Numbers by the late William H. Sherwood, Phyllis Fergus, Walter Keller, Moszkowski, Leschetizky and Dohnanyi made up the balance of Miss Kober's program. Of the success attained Miss Kober has every reason to feel proud.

Dai Buell Wins Success

The program for the regular Wednesday morning recital under Carl Kinsey's management at the Ziegfeld this week was provided by Dai Buell. From her first number Miss Buell proved an artist with much to recommend her. There have been many pianists presented here this season, especially at this particular series, and it seems safe to say that none surpassed the excellent work done by Miss Buell. Possessing engaging gifts, a delicate touch and tone of appealing charm and brilliance and musical imagination, Miss Buell's interpretations are most convincing and win her the respect and interest of her auditors. A well arranged program, made up of variations on an original theme by Navratil, the Bach fantasia in C minor, a gavotte by Gebhard, a Saint-Saens toccata and

numbers by Chopin, Lie, MacDowell, Kwast, Liszt and Liapounow, served to display the versatility of the young artist.

Philharmonic Society Offers New Works

Of more than ordinary interest was the concert of the Philharmonic Choral Society, Wednesday evening at Orchestra Hall, due to the first presentation in Chicago of Henry Hadley's "Ode to Music" and Percy Grainger's "Marching Song of Democracy." Much can be said in praise of the former, as it shows Hadley a master of orchestra and choral effects—one who brings out his ideas in a most comprehensive and eloquent manner. Especially brilliant were the parts pertaining to the war and the symphony. Of the success with which his composition met in the "Windy City" Mr. Hadley has every reason to feel proud, for it left behind a splendid impression and a desire to hear more from this composer's prolific pen. The Philharmonic Orchestra, under the conductorship of O. Gordon Erickson, gave a highly creditable performance of the work. Of the four soloists taking part, Gilderoy Scott, contralto, probably was the most successful. Margery Maxwell, a young soprano member of the Chicago Opera Association and a professional pupil of Francesco Daddi, won much applause in "The Waltz," and it was probably due to her beautiful singing that this part had to be repeated. Lambert Murphy had little to do, but did it in his most convincing and artistic manner. A local baritone was the fourth soloist. Mme. Scott, who has recently located here, made her first appearance on this occasion. It was highly successful, and the gifted contralto will undoubtedly be heard often in her new surroundings. Hers is a contralto of a rich, warm, colorful quality, used with consummate art.

Grainger's "Marching Song of Democracy" is another gem. Written in his most cheerful, clever mood and style, and exceptionally well scored for chorus, this composition is both fascinating and effective, and undoubtedly will be sung throughout the country by the leading choral organizations. A better number of this type could not be found or given a more enthusiastic reception. The text, as Mr. Grainger explains in the program book, is made up of "nonsense syllables such as children use in their thoughtless singing."

Ragna Linne Pupils in Operatic Recital

Students from the advanced class of that prominent vocal instructor, Ragna Linne, were given a chance last Thursday evening to show what they could do on the operatic stage. This recital, under the auspices of the American Conservatory at Kimball Hall, proved another success for both Mme. Linne and the well known Chicago institution. Scenes from the third act of "Faust," the third act of "Carmen" and the first act of "Martha" were well interpreted. In "Faust," Clara Wunder substituted as Marguerite for Alma Alpers, who was ill. Miss Wunder, who has been carefully taught by Marie Sidenius Zendt at the conservatory, gave a good account of herself both as Marguerite and as Micaela in "Carmen." Of the accomplishments of this young soprano Mrs. Zendt has every reason to feel proud. Katherine Foss was the Siebel in "Faust," Frances Burch sang the title role in "Carmen," and the Frasquita and Mercedes were Lena Auer and Gladys Slayter, respectively. Much praise is due Mme. Linne for the splendid work of her pupils in the first act of "Martha." Eleanor Eastlake as Martha disclosed a delightful soprano voice, carefully guided and trained; Ethel Miller charmed both the ear and eye as Nancy, and Charmian Britton was a good Sir Tristram. Katherine Foss as the Page was also effective, and the chorus gave a splendid account of itself.

Stella and Marion Roberts, violinist and pianist, assisted. Harriet Seyl at the piano was excellent.

Harrison Wild's Mendelssohn Club in Concert

There was abundant enthusiasm and a large audience at Orchestra Hall Thursday evening when the Chicago Mendelssohn Club, Harrison M. Wild, conductor, offered its first winter program. In its twenty-fourth season, the Mendelssohn Club has reached a place all its own among the leading organizations of its kind in the country. The greatest part of this organization's success can be attributed to the efficiency of its leader, Harrison M. Wild, who has directed the destinies of the club for many years. Much could be written regarding the beauty of tone, shading, excellent ensemble, precision of attacks and well built climaxes which distinguish the work of the Mendelssohnians, but as these are known qualities, they need not be dwelt upon here. "In 'Our Colors,' by Charles Gilbert Spross, the club accomplished an effect that was admirable indeed. A 'Slumber Song' by Cesek and James H. Rogers' 'This Is She,' especially the latter, were tech-

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nically excellent. After the effective reading given Bruno Huhn's "My Boy" an encore was asked and granted—"It's a Long Way to Tipperary." One of the Mendelssohnians disclosed an exceptionally good voice in rendering alone the verses, and the club joined in enthusiastically with the chorus. So well did the listeners like this number that their insistent applause necessitated the repeating of the last verse. Frederic Root's arrangement of Schumann's "The Two Grenadiers" had nothing to recommend it, although Conductor Wild and his men did their best to make it effective. The last half of the program was not heard.

In the first part, Theo Karle, the visiting soloist, rendered in his inimitable manner a group of songs by three woman composers, Marion Bauer, Katherine Glen and Mary Turner Salter. Mr. Karle's beautiful voice and consummate art made his interpretation exquisite, Salter's "Lamp of Love" was so exceptionally well done by this charming artist that the listeners demanded its repetition, and after that an encore. Mr. Karle's participation in Converse's serenade for chorus, tenor and soprano added much to the enjoyment of the number. Marie Sidenius Zandt, one of Chicago's busiest artists, sang the soprano part with appealing charm.

Seven members of the Mendelssohn Club have joined the colors, as the service flag with that number of stars indicated. These are Walter Boydston, George W. Fraley, Dr. Arthur E. Lord, Albert G. McGill, William Lloyd Rowles, D. S. Whittlesey and B. F. Wise.

Monica Graham Stults at Riverside

Monica Graham Stults proved a happy soloist for the open meeting of the Riverside Woman's Club last Thursday afternoon at Riverside Town Hall. Mrs. Stults is a widely known soprano who can always be relied upon to charm her auditors, and this occasion was no exception to the rule. Possessed of an excellent voice, which she uses with skill and finish, musicianship and charm, Mrs. Stults' art is indeed pleasurable. This artist deserves a word of praise also for her skill in program making. "A des Oiseaux" (Hue), "Romance" (Debussy), "Dormez vous" (Weckerlin) and "Chere Nuit" (Bachelet) were her French numbers, which won her great favor. Mrs. Stults also sang "Seven Gypsy Songs" by Dvorák and numerous other selections. A Cyril Graham supplied admirable accompaniments for the singer.

Chicago Musical College Secures Harold von Mickwitz

The engagement of Harold von Mickwitz, one of the most distinguished piano pedagogues in America, is announced by the Chicago Musical College. Mr. von Mickwitz has for a number of seasons been teaching in the South, but he is well known by a host of pupils in Chicago, many of whom journeyed to Texas to avail themselves of his instruction. The Chicago Musical College congratulates itself upon the acquisition of a pianist whose fame has been founded upon achievements of extraordinary brilliancy. Mr. von Mickwitz will join the faculty of the institution at the beginning of the summer session, June 24.

Brune Pupils' Compositions Heard

Adolf Brune, the well known composer, has had the distinction this year of having several of his works presented by leading orchestras throughout the country, while many of his smaller pieces have been included on numerous recital programs. Several composers of merit, who have studied under this able theorist, have been heard from recently. Rudolph Reuter played one of Bernard Dieter's piano compositions; several singers used songs from the pen of another Brune student, and William Lester and Walter Zimmermann recently played one of his own compositions.

Saba Doak "Doing Her Bit"

Much of the time this season of Saba Doak is devoted to singing for the benefit of the soldiers and sailors. This delightful artist is always ready to "do her bit" and she has given much pleasure to many already. Recently she sang for the Defense League at Rogers Park, where she captivated her hearers.

Chicago Musical College Recital

Eva Emmet Wycoff and Lucille Manker, assisted by J. Francis Connors, members of the faculty of the Chicago Musical College, appeared in an excellent program Thursday evening in the Recital Hall of the College before a goodly and enthusiastic audience. Miss Wycoff sang with excellent effect numbers by Wrightson, Ware, Moffat, Handel and Chaminade, evoking hearty plaudits. Miss Manker played several piano numbers in a convincing manner, and Mr. Connors likewise was excellent at the second piano.

Hungarian Pianist to Play with Minneapolis Orchestra

Alexander Raab, the well known Chicago pianist, contrary to unkind rumors afloat on Michigan avenue, will be soloist at the annual concert to be given by the Minneapolis Symphony Orchestra, under Emil Oberhoffer, conductor, on January 20 at Orchestra Hall. Mr. Raab will play Felix Borowski's new piano concerto. Due to the cancellation of dates of other alien enemies, the rumor mentioned was circulated, but the MUSICAL COURIER Chicago office is in a position to say that there is nothing in the rumor and that Mr. Raab will appear with the orchestra.

Bush Conservatory Notes

A feature of the composition department of Bush Conservatory is compositions by Anna E. George, whose songs are being widely used. In January, Ursula Ryan, contralto, will be heard in a studio recital, the program of which will be made up exclusively of compositions by Miss George.

Wednesday afternoon, December 12, there was a studio recital by the students of the ensemble class, conducted by Rowland Leach.

Wednesday evening, December 12, a lecture was given by Mrs. John B. Sherwood, illustrated with stereopticon views of "The Greatest Buildings in the World."

Chicago Musical College Items

Carl D. Kinsey, general manager and vice-president of the Chicago Musical College, returned last week from a trip to the East, where he has been negotiating important engagements for the institution.

The Minneapolis Symphony Orchestra, which recently interpreted the "Elegie Symphonique" by Felix Borowski at its opening concert in Minneapolis, has added to its repertoire the "Marche Triomphale" of the same composer, that work having been played December 3.

The program of the Chicago Musical College on Saturday was given by the children's department under the direction of Julia Lois Carruthers.

Povla Frijsch with Chicago Symphony

Variety seems to be the keynote of this week's regular concerts of the Chicago Symphony Orchestra, which provided one of the most interesting programs yet given this season. Povla Frijsch was the soloist of the week and achieved much success in her rendition of six numbers. She probably had more to do than any soloist the orchestra has presented. First, Mme. Frijsch rendered two Handel arias, "Where'er You Walk" from "Semele" and "Plaisir qui Passe" from "Amete," in

which, however, the soloist was not at her best. More convincing was the selection from Franck's "Redemption," which was rendered with beauty of tone, skill and rare musicianship. Later, Mme. Frijsch offered a group of three songs, Duparc's "L'invitation au voyage" (sung with telling effect), Saint-Saens' "Danse Macabre," which displayed the admirable qualifications of this gifted artist in no small degree, being given eloquent, fervid and delightful interpretation. Excellent also was Moussorgsky's difficult "Hopak."

Conductor Stock opened his program with Widor's "Salvum fac populum unum" prelude for organ, three trumpets, three trombones and timpani, in which Wilhelm Middelschulte had little opportunity, but the organist made everything count and played with his usual consummate art. The symphony was Beethoven's fourth, in which Conductor Stock and his men rose to great heights and gave an illuminating reading of the score. The American composition was Charles Sanford Skilton's "Two Indian Dances," which proved brilliant, catchy and effective. They were exceedingly well favored by the audiences, which would have had the "War Dance" repeated had Conductor Stock so desired. Dukas' humorous scherzo, "L'Apprenti sorcier," concluded an excellent concert. JEANNETTE COX.

Anna Fitzziu

as Nedda in "Pagliacci"

FITZIU FINE NEDDA.

And now to the very fine Nedda of Anna Fitzziu.

Hearing her Mimi the other night gave me some idea of the genuine charm and liquid fullness of this soprano, and her singing of the Nedda music confirms my opinion that Miss Fitzziu possesses one of the most lusciously brilliant female voices in the company.

There is no better way of singing Nedda, nor, for that matter, of acting or looking the part. It requires keen histrionic instinct and routine, as well as sound musicianship and vocal range and power.

All these are Miss Fitzziu's in abundance. It is more than gratifying to know that I prophesied Miss Fitzziu's greater success in just this sort of role.—Chicago American, December 11, 1917.

Miss Fitzziu is going through the experience of winning her operatic spurs here by degrees. Since her first appearance she has been in a condition of what the musicians call crescendo. Her Nedda is far and away the best role that she has yet exhibited. It was definitely characterized; it had the kind of good looks that Nedda ought to have; and the "Ballatella" was sung exquisitely; better than it has been done here since Alice Zepilli appeared in the role a number of seasons ago. If she keeps on increasing at the same rate, she will be the greatest prima donna in America by the time the company is ready to pack up and move to New York.—Journal, December 11, 1917.

The Nedda of Anna Fitzziu was vocally pleasing and her "Bird Song" earned her prolonged applause. She plays the role with a feeling for its histrionic import.—Chicago Daily News, December 11, 1917.

Miss Fitzziu was Nedda for the first time, and the most attractive in so long that her best predecessor does not come to mind.—Chicago Tribune, December 11, 1917.

Anna Fitzziu made an excellent Nedda, and in this role deserved the artistic company in which she found herself. She had her very own ovation after her fine singing of the ballata.—Chicago Examiner, December 11, 1917.

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Anna Fitzziu made an excellent Nedda, singing the music with appreciation, expressed through tones of pleasing quality, and playing the role with genuine feeling. You may imagine that Mr. Muratore and Mr. Straciani made the drama tell with the firm grasp of the whole and exquisite care for all the details. Miss Fitzziu fitted well into the scene, which is high praise.—Chicago Evening Journal, December 11, 1917.

Miss Fitzziu sang the music of Nedda. Fair to outward view and flirtatious in the comic opera manner, Miss Fitzziu was thoroughly in the atmosphere of the opening scene. It must be said, however, that she offered more attractive vocalism in the "Bird Song" than many of her predecessors in the part had done.—Chicago Herald, December 11, 1917.

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CLEVELAND, OHIO

The first Chamber Concert of the season by the Philharmonic string quartet, Messrs. Sol Marcossion, Charles Rychlik, James Johnston, Charles Heydler and Betsy Wyers, pianist, was given in the ballroom of the Woman's Club, Friday evening, December 7. Always enjoyable, it would seem that the quartet this year is better than ever. Possibly it may have been the altogether charming program presented that gave the impression.

Dvorák's "American" quartet, strongly influenced by negro and Indian melodies heard in this country by the composer, was a most splendid opening number. Mr. Marcossion is to be congratulated upon the fine ensemble and perfect harmonies exhibited by the quartet in this work. The refinement and artistic feeling were particularly noticeable. Two lighter and charming numbers, berceuse by Cui and rondo on a Beethoven theme by Kreisler, arranged especially for this concert, were so heartily applauded that another number was demanded.

The piano quintet by Cesar Franck, played with notable unity, smoothness and skill, completed the altogether satisfying program. Miss Wyers played with her usual sureness and brilliancy—her thorough musicianship adding much to this beautiful composition.

Cincinnati Symphony Plays Novel Program

The Cincinnati Symphony Orchestra, on Thursday evening, December 6, at Grays Armory, offered a thoroughly delightful program, although decidedly different from those usually heard at symphony concerts. Numbers of exactly the opposite type were chosen by Dr. Kunwald, the heavy Brahms' C minor symphony being a decided contrast to Victor Herbert's "Irish Rhapsody." These two formed the principal part of the program.

The soloist of the evening, Louis Graveure, is an "all around" artist. Combined with a fine baritone voice of velvety texture and splendid range, Mr. Graveure has perfect diction and a very decided charm in his interpretations. Dr. Kunwald added much to the pleasure of Mr. Graveure's encores by playing the accompaniments. This was the third Symphony Concert under the direction of Adella Prentiss Hughes.

Allen McQuhae's Activities

Allen McQuhae, tenor, was the soloist with the Cincinnati Symphony Orchestra in Cincinnati, Sunday afternoon, December 9. On December 25 he will be the tenor soloist in "The Messiah," with the Minneapolis Symphony Orchestra in Minneapolis. Mr. McQuhae's success is truly remarkable, considering that he has studied but two, and one-half years. It may here be noted that Felix Hughes has been his only teacher. B. F.

Mabel Garrison's Singing "a Delight"

"Mabel Garrison gave Chillicotheans one of the greatest pleasures they have known in years," said the Daily News Advertiser of Chillicothe, Ohio, editorially. "Miss Garrison's singing was a delight . . . She sang as though it were a delight to her to give pleasure to others, and when, as her last encore, she sang 'Dixie' as no one here ever heard it sung before and will not again unless they are so fortunate as to hear Miss Garrison once more, it was the last added touch of joyfulness." In conclusion, the editorials says: "This has not been a musical critique. It does not pretend to be. It is just an effort to tell of a great pleasure." And it is this same 'great pleasure' which Miss Garrison's singing always affords, when she scored an emphatic success in "The Impresario" in East Orange, N. J., the Newark Sunday Call, declared that "The exquisite voice of Miss Garrison made the trio one long to be remembered. Her part as the prima donna assoluta 'gave her many opportunities for the display of her superb vocal ability and acting power." In the opinion of the Newark Evening News, "A more beguiling representative of the feminine role than Miss Garrison could not be desired. Pretty as the proverbial picture, she sang with a purity of tone and a brilliancy in florid vocalization that captivated the audience."

Sue Harvard in "Treasure Trove"

Among the singers who will appear in the production of "Treasure Trove," to be given December 29, at the Hotel Biltmore, New York, under the direction of Albert Reiss, are Sue Harvard and Blanche da Costa. On December 15, Miss Harvard was heard with her usual success at a concert given at the West Side Y. W. C. A., New York. Her lovely soprano voice and delightful personality never fail to please her audiences, and music lovers of Beaver Falls and Pittsburgh, Pa., are looking forward to her appearance there on February 15 and 16 with the Barrère Ensemble.

Among the numbers on Miss Harvard's programs is Ward Stephens' "Had He But Known," which is dedicated to Miss Harvard. This song, which is published by Chappell, was sung at Utica recently, when Miss Harvard appeared there with the Haydn Male Chorus.

Manuscript Society Concert December 27

The first concert of the Manuscript Society of New York, season 1917-18, will take place at the MacDowell Gallery, 108 West Fifty-fifth street, Thursday evening, December 27, 8:30 o'clock. Reading of the poem and first complete rendition of the music of "The Evergreen Tree," a Christmas Community Masque devised and written by Percy Mackaye, music by Arthur Farwell, will occupy the evening. Mr. Mackaye will read the Masque, and the Singers' Club of Brooklyn, Frank von Heer, conductor, will sing the music. "The Evergreen Tree" has received

the indorsement of the following organizations: The Navy Commission on Training Camp Activities; Lee F. Hanmer, representing the War and Navy Department Commission; Dr. Paul M. Pierson, director American Section of Entertainment, Y. M. C. A.; the Playground and Recreation Association of America and the Drama League of America.

WHERE THEY ARE TO BE

Theodore Spiering—Champaign, Ill., January 10.
Grace Kerns—Philadelphia, January 10, recital with Fortnightly Club.
Arthur Middleton—Cleveland, Ohio, February 3, under auspices of the Board of Education; Pittsburgh, Pa., February 5, with the Mendelssohn Choir of Pittsburgh, in "Elijah"; Lockport, N. Y., February 7.
Leopold Godowsky and the Cherniavskys—Cedar Rapids, Iowa, on Music Course of Coe College.
Reed Miller—Boston, December 23 and 24, with Handel and Haydn Society.
Tina Lerner—December 26, 28, 30, Havana, Cuba.
Mrs. Edward MacDowell—Institute of Arts and Sciences, Brooklyn, December 21.
Lillian Heyward—Greensboro, N. C., December 21.
Felix Fox—Cambridge, Mass., December 23.
Martha Atwood Baker—Newton, Mass., December 27.
Merle Alcock—St. Louis, December 27.

Mr. and Mrs. Bowes at Home

A pleasant feature of the New York musical season is the teas which are being given by Charles Bowes, the well known teacher of voice, and Mrs. Bowes, who, besides assisting Mr. Bowes in the studio, has a number of acting

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Composers and performing artists must be American citizens. Nothing but American music may be performed at any of the hearings or concerts.

This organization is a permanent one and will give one or more concert meetings a month at which the artists and compositions passed on by the judges will be given a public hearing. Big public concerts will be given whenever decided on by the Board of Directors, at which the artists and compositions deemed most worthy at the monthly concert meetings will be publicly exploited.

It is not necessary to be a member of the American Music Optimists in order to obtain a hearing, nor shall any expense be attached to these performances for composer or artist. It is not necessary to be a professional musician in order to be a member.

Among the judges who have already accepted are: Messrs. William C. Carl, Nicholas De Vore, Leopold Godowsky, Rubin Goldmark, Franz Kneisel, Leonard Liebbling, Sigmund Spaeth, Herman Spielter, Willem Willeke. Others will be announced.

Those desiring to become members will communicate with the financial secretary, Mrs. M. Gobert, 4 West 130th street, New York.

pupils of her own. At each tea some representatives of the artist-pupils from the Bowes studio are heard.

A recent gathering was in honor of Gaston Sargeant, the bass of the Chicago Opera Association, and Mrs. Sargeant, who have left to spend the winter in Florida, where Mr. Sargeant incidentally will engage in some professional work.

Martucci Recital Postponed

On account of illness, Paolo Martucci, pianist, was compelled to postpone his recital, scheduled to be given on Sunday afternoon, December 16, at the Princess Theatre, New York. The recital will take place on Sunday afternoon, January 20, at the same place.

PITTSBURGH, PA.

Friday evening, November 20, the Mozart Club, assisted by Emily Stokes Hagar, soprano; Walter L. Pontius, tenor; Henri Scott, bass, and an augmented orchestra of about thirty pieces, gave Gounod's "Faust." The program opened with "The Star Spangled Banner," and the opera proceeded in the usual concert fashion, the soloists being satisfactory in their respective parts.

Mr. Pontius, who has a lyric tenor voice, sang with good vocal understanding, but did not impress one as having the interpretative power of a Faust. Mrs. Hagar has a high, clear soprano voice which she used with apparent ease and control, and was sufficiently familiar with her solo numbers to give them without the score. The two soprano solos, "Gentle Flowers in the Dew" and the "Jewel Song," were given intelligent interpretations. Her voice in the closing trio stood out well and the familiar strain for soprano was well defined. Nothing but the highest praise can be given regarding Mr. Scott's work, as he was in excellent voice and so familiar with this opera that the score was not necessary. The work of the chorus was much better than at previous concerts.

Cincinnati Symphony Orchestra

Wednesday evening, December 5, the Cincinnati Symphony Orchestra, Max Schultz, guest conductor, gave the second concert of the Heyn series in Syria Mosque, with Rudolph Ganz, pianist, as soloist.

The program, entirely Russian, consisted of the overture "1812," op. 49; concerto, No. 1, in B flat minor, and the fourth symphony in F minor, op. 36—all by Tchaikowsky.

The opening number, the "1812" overture, was played in a spirited style, the Russian Hymn, "God Preserve Thy People," and the "Marseillaise" being well marked. The second number was the concerto in which Mr. Ganz proved himself a pianist of the first rank, displaying excellent technical and interpretative ability. After repeated applause, he responded with an encore.

The program closed with symphony No. 4, in F minor, which was adequately read by Mr. Schultz and which brought forth hearty applause from the entire audience. Mr. Schultz acted as guest conductor for Dr. Ernst Kunwald, who on account of his nationality was refused permission to direct the program, originally scheduled for November 22.

Mme. Riheldaffer Sings in Cantonments

A short but interesting interview was recently held with Grace Hall Riheldaffer, who has been chosen as prima donna soprano for the American cantonments, and is to have a week's engagement in every camp. Up to this time Mrs. Riheldaffer has appeared in three camps, at one of which she was honor guest at the officers' mess hall. Mrs. Riheldaffer is deeply interested in the soldier boys, as her eldest son, William, was one of the first American soldiers in the engineer corps to set foot on foreign soil and is now under shot and shell.

Local Notes

The Apollo Club has completed arrangements for its season and will give its usual two concerts, the first of which will take place January 25, 1918, under the direction of Reinhart Meier, with Marie Stone Langston, contralto, of Philadelphia, as soloist.

Tuesday evening, December 11, Hazel Peck, one of Pittsburgh's younger talented pianists, appeared on the Tuesday Musical Club's program, playing Chopin's nocturne in D flat, and fantasia in F minor.

Saturday evening, December 8, Charles Heinroth gave an interesting lecture on Tchaikowsky in Carnegie Hall. He was assisted in the musical numbers by Dallmeyer Russell, a member of the faculty of the Pittsburgh Musical Institute.

Monday evening, December 10, Clara Huhn, the young coloratura soprano, pupil of Anne Griffiths, gave a song recital at Camp Lee for Company G, and was assisted by the well known Pittsburgh musician, Earl Mitchell, who is now a corporal in Company G, as her accompanist.

Tuesday evening, December 11, a very delightful recital was given in the Pittsburgh Musical Institute by Mrs. Romaine Smith Russell, soprano; William Wentzell, pianist, and Dallmeyer Russell, accompanist. Mrs. Russell's three groups of songs were sung exceptionally well, and her beautifully round, clear tones showed keen musical knowledge and feeling. Mr. Wentzell gave brilliant interpretations. Mr. Russell's accompaniments for both artists were sympathetic and considerate. H. E. W.

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CHICAGO OPERA

(Continued from page 9.)

him what esteem he is held by the music-lovers in this city. Besides singing the "Prologue" admirably, Stracciari gave a moving and interesting picture of the half-witted Tonio.

Anna Fitzgibbon as Nedda was regal to the eye and to the ear. She sang divinely and shared equally in the public's favor. Giordano Paltrinieri was an inoffensive Beppe and Desire Deffere a somewhat nervous, yet well voiced, Silvio. Sturani directed and had his forces at all times in hand.

"Louise," Tuesday, December 11

Charpentier's "Louise," which has been a piece de resistance with this company for several seasons, was presented with the worst ensemble yet put together by Campanini. The performance was unbalanced and many of the "bits" were entrusted to singers who had not the slightest idea of what was expected of them. Under such circumstances it is no wonder that the performance dragged and was uninteresting and tedious. Besides the four principals there are thirty-seven character roles in "Louise." Heretofore those roles have been entrusted to deserving members of the company, but this was not the case in the performance under review. At least thirty of the parts were miscast. Words of praise, however, should be given to Gustav Huberdeau, the rag picker; Jeska Swartz as Gertrude, Myrna Sharlow as Irma, Margery Maxwell as Camille, Constantin Nicolay as a junk man, Octav Duda as the king of fools, and especially to Francesco Daddi as the old clothesman.

The above criticisms are in order to explain the lack of enthusiasm of the audience, which, however, was given a real treat by Genevieve Vix, the new incumbent of the title role, in which she duplicated her former triumphs in "Manon" and the "Jongleur." Vix is purely a French woman. Her predecessors in the part were Scottish-American or Canadian singers whose versions of the role were more Anglo-Saxon. Thus, many were bewildered by the conception given the role by this new singer-actress, whose portrayal was typical of a poor Parisian girl. Her every move was French. Hers was not a docile Louise, submitting to ill treatment; she was vindictive, ugly at times, foxy, subtle, even heartless, and every move had a meaning of its own. That she had made a special study of the role was evinced by the beauty in which she portrayed and dressed the part of Louise, a creation all her own and a great piece of mental characterization. If Miss Vix was successful histrionically, she was no less convincing vocally. She sang beautifully from the first, reaching her climax in the famous aria, "Depuis le jour," in which she rose to great vocal heights. Hector Dufrane as the father and Louise Berat as the mother repeated roles in which they are unrivaled. Charles Dalmores essayed once more the part of Julien, in which he has been heard many times in Chicago in past seasons. He played and sang as he has done in past years. Charlier conducted.

"Romeo and Juliet," Wednesday, December 12

Muratore, Galli-Curci, Maguenat, Swartz and the remainder of the cast were the same heard at the three previous performances of "Romeo and Juliet." This is the final performance this season of this opera, which has attracted the largest audience to the Auditorium.

"The Jongleur," Thursday, December 13

"The Jongleur" was repeated with the same cast heard last week. Genevieve Vix deepened the splendid impression made previously in the role of Jean, in which once more she scored heavily.

"The Jewels," Saturday (Matinee), December 15

With Raisa, Crimi and Rimini in their respective roles and Charlier at the conductor's desk, "The Jewels" had its second presentation this season before a large and demonstrative audience on Saturday afternoon.

"Faust," Saturday (Evening), December 15

"Faust" was repeated with a popular priced cast, including Myrna Sharlow as Marguerite and Charles Dalmores in the title role.

"The Barber," December 16 (Afternoon)

"The Barber" was repeated on Sunday afternoon with the same cast heard during the previous season of opera by the same company. Galli-Curci, in splendid form, sang gloriously the music of Rosina, beside giving unalloyed pleasure to the ear during the lesson scene by her wonderful version of the variations by Proch, after which she accompanied herself on the spinet in "The Last Rose of Summer" and "Home, Sweet Home." The large audience was frantic in its approval and the great diva could easily have rendered many other songs had she so desired. Her Rosina was vivacious, piquant, and full of good humor.

Giacomo Rimini covered himself with glory as Figaro. All through the course of the afternoon he was a big figure in the presentment of the plot, giving the true note of the famous Barber role. He shared with the star in the success of the revival and he, too, could have repeated his aria had he not preferred to go on. Vittorio Arimondi is surely a remarkable Basilio. More need not be said concerning this sterling artist. Both vocally and histrionically he was perfect. Vittorio Trevisan is excellent as Doctor Bartolo. Trevisan is a buffo artist of uncommon talents. Louise Berat, the often heard member of the company, was (as Bertha) as satisfactory as she is in everything she has done so far this season. She again won a decisive success. Juan Nadal as the Count was far superior to his predecessor. It was not the same Nadal who sang Almaviva last season. It was a new Nadal. His voice now is agreeable to the ear. His singing is of the best kind and though toward the end the young Spanish tenor tired somewhat and deviated slightly from pitch, his performance ranks in excellence with that of his colleagues. As an ensemble the performance of "The Barber" stands above any other presented so far this season by Campanini. Sturani was a pillar of strength, wielding the baton tactfully and inspiringly.

RENE DEVRIES.

ANNA CASE ENDS SOUTHWEST TOUR

Soprano Sings for 35,000 Soldiers at Camp Logan, Tex., and for Sailors at Great Lakes Training Station, Chicago

Anna Case, soprano, has returned to New York City from the most successful tour that she ever has made, covering the southwestern part of the United States, with side trips to Chicago and Birmingham, Ala.

Great audiences greeted the famous singer, capacity houses being the rule, the climax in paid audiences being reached at Tulsa, Okla., where 4,000 people were packed into the largest auditorium of the State. The enthusiasm of the crowds was in proportion to the number of people who heard her. At Dallas, Tex., she was compelled to add ten extra numbers to a program of twelve, a frequent occurrence.

At Oklahoma City she was made a member of the Rotary Club, said to be the only woman ever elected to its membership.

After her recital at Houston, Tex., she rearranged her route, so that she could give a recital for the boys in khaki at Camp Logan, Sunday afternoon, December 2, and experienced what she calls the greatest pleasure in her life, before an audience of 35,000 soldiers in their big Y. M. C. A. tent.

Anent this, she wrote Mme. Renard, of New York: "Well, never before have I been so appreciated, never be-



© Mishkin. ANNA CASE,
Soprano of the Metropolitan Opera Company.

fore have I enjoyed singing as I did that afternoon. There was not a boy who did not have tears streaming down his face. I wore my New York recital dress with a lovely hat and gave them my best songs, with some lighter encores and the 'Battle Hymn of the Republic,' and every boy sang the chorus as if his soul came out of his body, while tears ran down their faces. After the recital they all said they never before understood what those wonderful words meant.

"In Chicago I am going to give an extra recital for all the sailors at the Great Lakes Training Station after my recital in the morning at the Hotel Blackstone," which she did with an experience similar to that at Camp Logan.

New Orleans offered another sort of excitement. A terrific storm broke out just before the recital, the windows in the Athenaeum rattled and the wind howled, then the lights went out during one of her songs, but Miss Case succeeded in calming the nervous audience by keeping on singing just as if nothing had happened. When the lights came on, just as she finished the song, bedlam was let loose! The audience applauded with utmost vim. Her presence of mind had averted what otherwise could have been turned into a panic.

FESTIVAL CHORUS TRIP CANCELED

Italian Benefit Concert at Conservatory—Some Musical Notes

Cincinnati, Ohio, December 14, 1917.

The May Festival Chorus of 150 selected voices which was to be a feature at Camp Sheridan, Montgomery, Ala., on New Year's Eve for the benefit of the boys in uniform, has been "called off for various reasons," it was announced last week. Frank R. Ellis, secretary of the May Festival Chorus Association, declared that the trip of the singers to the camp was found to be practically impossible of accomplishment at this time.

The chorus, under the direction of Louis Ehrgott, had prepared to sing Haydn's "Seasons." This work has been practised in special rehearsals, and the chorus was ready to give it at any time. Rehearsals, however, on this and other works to be presented at the May Festival of 1918 will continue regularly during the remainder of the season.

Italian Benefit Concert at Conservatory

The Conservatory of Music gave an Italian benefit on Tuesday evening, December 11th, devoted exclusively to

Italian music, conducted by Pier Adolfo Tirindelli. The program, an interesting series of numbers by the Conservatory String Orchestra and some of the leading talents from the artists' department as soloists, called forth numerous encores and an atmosphere of genuine enjoyment and appreciation prevailed. Signor Tirindelli's baton was never more magnetic, and the soloists were inspired to their best efforts animated alike by the Italian cause and the interested audience. Irving Miller, Clara Thomas Ginn (in Tirindelli songs with the composer as her accompanist at the piano), Robert Child, Mrs. William A. Evans, Manuel Valles, Mozelle Bennett and Helen Turner appeared as soloists. The concert was heard by a capacity audience and netted the Italian Red Cross \$800.

Some Musical Notes

It has been announced that the next popular concert, which is scheduled for Sunday afternoon, December 23, in Music Hall, will be conducted by the new guest conductor, Walter Henry Rothwell, as will the next pair of regular symphony concerts Friday afternoon and Saturday evening, December 28 and 29. The soloist of the latter concerts will be Julius Sturm, first cellist of the orchestra, who will play the Dvorak concerto for cello.

On Wednesday evening, December 12, the Metropolitan College of Music presented the following pupils of Edith K. Mathews in a piano recital at Cable Hall: Ethel Raabe, Marybelle Sater, Esther Gradison, Theresa Bill, Norma Hugger, Rosina Ebert, Jean Farr, Flavia Gradison and Albert Stross. Helen Schath and Sterling Railey, voice pupils of W. S. Sterling, assisted with several well rendered numbers.

That Cincinnati has gained an intellectual light and an authority on musical subjects in the person of Thomas J. Kelly was thoroughly established by his intensely interesting discourse on the subject of "Woman and Her Relation to Music and Musicians" given at the Cincinnati Conservatory of Music on Wednesday evening, December 12. Mr. Kelly began his talk by pointing out the remarkable strides toward musical independence made by women during the past half century, using the illustrations of Mary Alice Smyth's experience of being refused a degree in music at Oxford College seventy years ago because of her sex. Mr. Kelly's lecture was interspersed by musical illustrations given by Clara Thomas Ginn, Mary Pfau and Alma Betscher.

The Culp String Quartet played its first of a series of out-of-town concerts this season at the Denison University, Granville, Ohio, on Tuesday evening, December 11.

Friday evening, December 14, brought a recital on the organ by pupils of Lillian Arkel Rixford. Among the performers were James Philip Johnston, organist at Mt. Auburn Presbyterian Church; Alma Strautman who substitutes for Mrs. Rixford at the First Presbyterian Church; Bess Rudolph, organist at Norwood Baptist Church, and Lucile Eilers of the Evangelical Lutheran Church, of Covington, Ky., all of local prominence. In addition to these, three well known organists of Springfield, Ohio, active members of Mrs. Rixford's class, were also presented. These latter include Margaret Hagan McGregor, Mrs. Geo. T. Crawford, and Sonora Traut, organists of different churches in Springfield. Another nonresident organist on the program was Mabel Baker, of Bramwell, W. Va.

The Cincinnati Conservatory Dramatic Club was presented by Helen May Curtis in "The Mishaps of Minerva" at the Conservatory of Music on Friday evening, December 14. The cast included Guy Winefordner, Donald Kissane, Theodore Kratt, Luther Davis, Clifford Heckert, Ada Allen, Clarice Livingston, Cleona Quiett, Marguerite West, Carrie Wright, and Kemper Moore. The music accompaniment was furnished by Bernice Skinner, pianist, and Violet Sommer, soprano.

R. E. S.

A. G. O. Convention December 26, 27 and 28.

Announcement is made of the annual convention of the American Guild of Organists, Clifford Demarest, warden, at the College of the City of New York, 130th street and Amsterdam avenue, beginning Wednesday, December 26, and continuing three days. There will be a social gathering on the afternoon of the opening day. At the college (137th street Subway station) daily lunches will be provided, and all sessions will be held there. Recitals by the most eminent organists of America will be given.

Godowsky and Gutman to Be Soloists

The Intercollegiate Menorah Society, established in all the universities for the preservation and development of Jewish culture and ideals, will give a concert in Carnegie Hall, New York, Sunday evening, December 30. Leopold Godowsky and Elizabeth Gutman, the talented young soprano who has attracted widespread attention for her remarkable interpretations of Jewish and Russian folksongs, have been engaged as soloists.

Charles Hackett Reported Arrested

Just as the MUSICAL COURIER goes to press an unconfirmed report reaches this office that Charles Hackett, the American tenor, who had been singing at various Italian opera houses, was arrested recently in the north of Italy by the Austrians as an Italian spy. The rumor seems unlikely, but it is published for what it is worth.

New Musical Plays for New York

Two new musical plays will be heard in New York this week, one of them being "Flo-Flo," with music by Silvio Hein, at the Cort Theatre, and "Words and Music," to be given at the Fulton Theatre under the management of Raymond Hitchcock.

ALBERT CARESSA, DISTINGUISHED FRENCH LUTHIER, IN THIS COUNTRY

Has Brought a Magnificent Collection of Old Violins
with Him

Albert Caressa, vice-president of the *Chambre Syndicale* of manufacturers of musical instruments of Paris, came to America about ten days ago in the interests of that organization. He expects to remain about two months, and his mission is to arrange for the purchase of and permission to export the many supplies which are badly needed by instrument manufacturers of France at the present time, and which it is impossible to obtain in that country.

M. Caressa, who, by the way, has been made a Chevalier of the Legion of Honor, is a leading figure in the music trades of France, and his firm may be called, without exaggeration, the leading luthiers of that country. The present firm, Caressa & Français, descends in direct line from the house of Nicholas Lupot, the most famous of French violin makers, often called "the Stradivarius of France." Lupot founded his firm in Paris in 1706. At his death, in 1824, one of his best pupils, Charles François Gand, succeeded him. When he died his son, Adolphe, took over the firm, and in 1854 Adolphe's brother, Eugène, became associated with him in its management. Upon the death of Adolphe Gand in 1866, Eugène continued the business, later taking for a partner Gustave Bernardee, who continued the firm after Gand's death in 1892 and left it in 1901 to his two associates, the present proprietors, Caressa & Français, so that the firm has descended from hand to hand, like a treasured heirloom, following the finest tenets of the French business world.

It was this house which had the honor to supply Sarasate with one of his famous Stradivarius violins, and the beautiful Guarnerius which belongs to Eugen Ysaye was also supplied by them. Ysaye has, as well, one of the finest Lupots in existence, for which he paid Caressa & Français \$3,000. How the eyes of old M. Lupot would open could he but know of this price, for it is one of the violins which he made to sell for 300 francs, approximately \$60!

A tradition of the firm, which has been preserved since the days of Lupot, calls for the presentation of an instrument to each "premier prix du Conservatoire" in the classes for violin, violoncello and viola. The house, official luthiers not only to the Paris Conservatoire, but to all of the national music schools, takes pride in religiously carrying out this tradition, which often calls for the gift of ten or a dozen instruments, as the num-

ber of "premiers prix" in the three classes often reaches that aggregate. Among the artists in New York at the present time who have received gifts of a violin from the firm in this way are Jacques Thibaud and Pierre Monteux, conductor at the Metropolitan.

The present is the third visit of M. Caressa to the United States. Aside from these, in 1912, the firm, desiring to establish closer relations with the trade in America, sent over Emile Français, the son of M. Caressa's partner. He remained for two years with Lyon & Healy in Chicago, until he hastened back in August, 1914, to serve his country. At the present moment Emile Français is a sous-lieutenant, and, on account of his experience in America, especially detailed as one of the instructors of the American troops.

M. Caressa, as stated above, although primarily here in the interests of the instrument manufacturers, brought over a number of splendid violins with him. There is an Antonius Stradivarius, Cremona, of 1707, from the family of Comte de Podenas; there is another from 1697 which once belonged to the Russian Princess Uchtomsky; there is still a third, from 1685, once the property of the Marquis d'Aligre and later of the Marquis Doria. Besides these, there is a Stradivarius of 1745, made by Omobonus, the son of Antonius, which used to be played upon by Trombetta, the distinguished violinist and member of the Alard Quartet, in its time the most famous in France. Then M. Caressa has with him an Antonius and Hieronymus Amati, dated Cremona, 1615—within two years of being three centuries old. This is a superb instrument, which belonged to the distinguished French family of Saint-Hilaire. There are also two instruments by J. B. Guadagnini, of Milan, one of the celebrated pupils of Stradivarius. Besides these, M. Caressa takes pride in exhibiting for the eye of the connoisseur several other fine instruments, among them three from the hand of Nicholas Lupot, the founder of the firm.

Between what he has to do for the organization of which he is vice-president, and his interest in the violins which he has brought with him, M. Caressa's stay in this country promises to be both busy and profitable.

Phonographs and Records Needed

According to the New York City Visiting Committee of the State Charities Aid Association, there is a great need for phonographs and records in several public hospitals and almshouses, especially records that will help amuse little children. If any one wishing to contribute to such a need, will send their donations to Room 710, 105 East Twenty-second street, New York, they will be duly acknowledged and distributed.

OBITUARY

Henry Clay Barnabee

Henry Clay Barnabee, the noted bass and one of the founders of the old "Bostonians," an organization famous a generation or more ago, died on December 16, at his home in Jamaica Plain, Boston. He was eighty-four years old, and had been ill for some time.

Mr. Barnabee was born in Portsmouth, N. H., November 4, 1833, the day following the death of Edwin Booth. At that time his father was stage coach driver between Portland and Boston, via Portsmouth. Mr. Barnabee began his career as a dry goods clerk in his home town and later in Boston. However, he deserted this prosaic profession after a short period, to become an amateur actor, allying himself with the dramatic club of the Mercantile Library Association. He did not at that time seriously consider a stage career, but preferred to sing at concerts and in church. For fourteen years subsequently he was active in the concert and lyceum fields throughout the country.

Mr. Barnabee made his operatic debut in the early seventies, when he joined the Boston Ideals, a company which later was reorganized into the "Bostonians." This latter organization gained national fame as a producing company of opera singers. After the Civil War the name Barnabee on a billboard was an assurance of a crowded house. Mr. Barnabee continued to sing in light opera until after he had passed his seventieth year.

Mrs. Barnabee was Clara George, a New Hampshire girl, who took great interest in her husband's work and always toured with him. She died on Christmas Day, 1909, a few weeks after the couple had celebrated their golden wedding anniversary.

Charles M. Craig

Word was received recently of the death at Camp Kearny of Charles M. Craig, leader of the Riverside (Cal.) Mission Inn Orchestra until he entered the service. He had been ill but a short time with pneumonia. The parents of the deceased live in Corona.

The loss of Mr. Craig is to be sincerely regretted. He was an excellent violinist, a gifted musician, and his art ideals were high. He had done much in Riverside to further the best in music, and his death will be a serious loss to the profession.

What the Daily Press Said of the First Performance of FREDERICK JACOBI'S "A California Suite"

By the San Francisco Symphony Orchestra, Alfred Hertz, Conductor,
in San Francisco, on Thursday, December 6th

HERTZ PLAYS SKETCHES OF S. F. COMPOSER.

By Walter Bodin.
Visions of old Spain in New Hispanola, vivid in their beautiful colorings, elbowed each other about the Cort Theatre yesterday afternoon when Alfred Hertz directed the San Francisco Symphony Orchestra in the premiere presentation of Frederick Jacobi's suite, at the first of the fifth pair of the season's symphony concerts.

The premiere was a rare success. Jacobi, hesitant, clumsy in his self-consciousness and obviously frustrated by the splendid reception of his picture series, was literally shoved to the front of the stage by Hertz, that he might bow his thanks. He is only twenty-six, this San Francisco youth whose works are already taking him within the shadow of fame. How must the world look when seen through the colored glasses of success at twenty-six!

There's newness in Jacobi's work—newness of the quality which characterizes the works of Ravel, Albeniz and other modernists. He has smashed a few of the musical traditions, too; the "California Suite" shows individuality that seems to promise a further rending of musical laws.

The suite is a series of four pictures of early Spanish days in California. "Carmelo" is the first—a sunrise over the valley of Carmel. In it can be heard the thrush of the waves as they bruise the white wondrous sands of Carmel bay; the wind sighs through the Carmel trees as it does today.

Most colorful of the four is the second number, "Fiesta in Monterey." A wild Bacchante night is pictured, with lulls of moonlight and tender love, but a picture which shows more of the fierce joy of living in color and light than it does of tender passions. "Dolores" is an elegy and has gentle sorrow; "Easter Sunday at Santa Barbara," the concluding movement, has less of holy calm in it than gladness of life on a glorious spring morning.

The program will be repeated at the Cort Sunday afternoon.—*San Francisco Bulletin*, December 7, 1917.

S. F. SYMPHONY PLAYERS OF- FER VARIED NUMBERS.

Singular Conjunction of Old and New Compositions Are Presented by Orchestra.

By Walter Anthony.
Then there came Frederick Jacobi's "California Suite." Jacobi is a California composer, twenty-six years of age, with two works of symphonic importance to his credit. Both of them have reached the stage of utterance—fortunate youth.

"A California Suite," it seems to me, marks a big advance in the attainments of Jacobi over his first suite, which was a programmatic presentation of the "Pied Piper."

legend, played last year by the same organization that yesterday offered his later work.

QUALITIES STAND OUT.
Certain qualities in Jacobi's art stand out prominently, and the last to be revealed shall be the first to be mentioned. It is a capacity to handle the forces of a big orchestra, to the end that a towering climax of tone be built up—not roughly, in blasts, but carefully, cumulatively and with an intimate feeling for the timbre of the various instruments to make the crescendo graduate in dynamics to the point of a crashing climax. This he does in his last movement of the suite and styled, "Easter Sunday at Santa Barbara." One may quarrel rightfully, I think, with the psychology of this movement as well as that indicated. "Carmelo." Neither strikes the ecclesiastical note. Each is stirred by a restless modulatory eagerness for achieved effects hardly consonant with the peaceful thoughts evoked by their titles.

BEST OF MOVEMENTS.
"Dolores," in this respect was better—the best of the four movements, I thought, and "Fiesta in Monterey" the most dramatic and colorful. In this movement Debussy sings plaintively and obviously in the opening flute strain, so strongly suggestive of "Après midi d'une faun." That the resemblance was as striking as it was brief. Clever handling of the cello and violin section in the fourth number of the suite was a delightful feature of that number, and the persistence of the swinging bells added a motive nicely appropriate to an ecclesiastical suggestion otherwise somewhat too turgidly orchestrated.

The thrill that comes of the national anthem when Hertz directs it would be heightened and deepened if the violinists would obey some leadership other than their own sweet wills in bowing. Just now no two players bow alike. While the ear is being fed, the eye is bewildered.

The entire program will be repeated Sunday.—*San Francisco Chronicle*, December 7, 1917.

JACOBI'S "CALIFORNIA SUITE" GIVEN

Symphony Orchestra Also Plays Novelty by Beethoven Yesterday

By Redfern Mason.

Yesterday's Symphony was immensely interesting. We heard a novelty by Beethoven, Fred Jacobi's "California Suite" was given its first performance, and the playing of the Berlioz "Carneval Roman" was the finest manifestation of orchestral virtuosity that San Francisco players have ever given. Fred Jacobi's "California Suite" is born of the soil. You know the plateau of Carmel, beyond the eighty acres. Earth seems nearer to heaven there than elsewhere. There it was that Mr. Jacobi found the in-

spiration for his first movement, "Carmelo," which is a mood picture, transparent, luminous, atmospheric.

In the "Fiesta at Monterey" he goes back to the musical idiom of those aristocrats of California, the Spaniards. The insolent rhythm of the tango throbs in it; Mr. Jacobi would have liked to use the guitar, but wisdom dictated the employment of the strings, played pizzicato. There are pictures of gitana and caballero; honeyed lyricism is succeeded by accents of defiance. A picturesque tableau, full of color and movement.

"Dolores" is an elegy and, though the shortest of the movements, one of the most charming. The concluding number, "Easter Sunday at Santa Barbara," shows the composer architecturally, if the term may be used of music, at his best. The ideal of the ecclesiastical beginning of California and the composer's dream of the California that is to be are woven together in a tonal tapestry that is structurally interesting and full of poetry.

Mr. Jacobi is in his impressionist stage; but he has the formal sense as well, though I think he sometimes willingly sacrifices contour to color. It is along the line of formal development that I should like to see him move hereafter.

The suite appeals to the imagination; it gives the ruminative side of our being something to feed on, and I hope we shall soon hear it repeated.

The "Anacron" overture of Cherubini was also played. Here there is splendid musicianship, but not over much sentiment. No wonder Berlioz broke away from the old tyrant.

The concert will be repeated on Sunday afternoon.—*San Francisco Examiner*, December 7, 1917.

JACOBI'S SUITE IS SYMPHONY FEATURE

A long felt musical want was filled to the complete satisfaction of both music lovers and Californians at the fifth concert of the San Francisco Symphony Orchestra at the Cort Theatre yesterday afternoon. The fulfillment was none other than the interpreting of California's past tinged with the glow of Spanish glory—through a musical medium, in the symphonic form.

Echoes of this brilliant and romantic past have been heard before in ballad and opera, but it remained for Frederick Jacobi's "California Suite," which was given its premiere yesterday under the baton of Alfred Hertz, to translate the whole big note and to give the fullest expression of the colorful and picturesque days of the cavaliero and the padre.

COMPOSER PRESENT.
The young composer, himself a San Franciscan, whose talent has been recognized in the East, was in the audience to hear the enthusiastic approval which greeted the work and to acknowledge his gratitude, both to the audience and to Conductor Hertz.



FREDERICK JACOBI
Composer of
"A California Suite"

The first movement of the suite, "Carmelo," is described as the awakening, or the sunrise over the peaceful valley of Carmel. It is tranquilly beautiful, with depth and richness. The second movement, "Fiesta in Monterey," shared honors with the finale, "Easter Sunday at Santa Barbara," in winning great applause. It is essentially spirited dance music, with a background of tender melody. Through it runs the clanking of the castanets and the ringing of the tambourines.

SYMPHONY SPLENDIDLY DONE.

The third movement, "Dolores," has a poetic distinctiveness and is convincing as a moonlight mood picture of the cemetery of Dolores.

Beethoven's symphony No. 1, in C major, the second number on the program, was splendidly done. Unlike the more familiar Beethoven symphonies, it has little to do with attenuated thought. It is of the earth, earthy, with a fine virility and a concern with the things around us.

Two novelties, the overture to "Anacron," by Cherubini, and the overture to "Le Carneval Roman," by Berlioz, were delightful additions to the well balanced program. Both were in the joyous mood.

The concert will be repeated Sunday afternoon at popular prices.—*San Francisco Call and Post*, December 7, 1917.

National Opera Club Meeting

The Waldorf-Astoria Hotel grand ballroom was well filled at the meeting and operalogue of the National Opera Club, held December 14. Baroness von Klenner, founder, presiding. The stage setting, the handsome club banner, the bust of the intellectual woman who presides over the club with brilliancy and tact, draped at the side of the stage, and the close interest of the large audience, all combined to make the affair very enjoyable. It was "French Afternoon," and Herwegh von Ende, director of The von Ende School of Music, New York, was chairman, presenting the subject in a manner at once lucid, witty and hence absorbing. His pupil, the violinist Sergei Kotlarsky, played Goring-Thomas' serenade and Vieuxtemps' rondino with extraordinary brilliance, gaining tumultuous applause. Florence Pratt played his accompaniments well. Anna Bosetti sang songs by Leroux, Hahn and Georges with virile tone, pleasing everybody who heard her. Orrin Bastedo sang baritone songs by Thomas and Massenet, making a special hit with the latter's "Vision Fugitive." The standard of music performed at the meetings of the National Opera Club is very high, and it is truth to assert that this day's musical doings represented a high water mark in this respect. Havrah Hubbard has probably never given a more enjoyable operalogue than "Carmen" on this day; he told the story of the opera, and sang and declaimed the arias in altogether unique fashion. Claude Gotthelf, his aid at the piano, was as efficient as ever. It was announced that the latter was about to join the army, and an ovation was given him. The guests of honor were Helen Stanley, of the Chicago Grand Opera Association, and Raoul Laparra, composer of "Habanerra" and other operas.

The fourth annual grand opera performance of the National Opera Club will take place January 18, 1918, when "The Daughter of the Regiment" (in French) will be given.

La Forge's Remarkable Memory

As every one knows, Frank La Forge, the eminent pianist, composer and accompanist, is under contract with Frances Alda, soprano of the Metropolitan Opera Company, whereby he plays the accompaniments for her concert appearances. He has a holiday occasionally, however, and last week was one of his free weeks. His idea of a vacation may be seen from the fact that on Saturday, De-

cember 8, he accompanied Rosalie Wirthlin, at her recital in Jordan Hall, Boston; Monday, December 10, he played for Martha Phillips at Aeolian Hall, New York; Tuesday, December 11, found him again in that hall, assisting Emma Roberts, and Wednesday saw another appearance at Aeolian Hall, this time with Edna de Lima. Now this might not mean so much were it not for the fact that Mr. La Forge plays all his accompaniments from memory, this making nearly 120 songs which he memorized for these four appearances.

Harriet Foster to Give New York Recital

Harriet Foster, the well known New York contralto and church singer, will make her first appearance at Aeolian Hall, on Friday evening, December 28. Her program includes the following:

"Victoria, mio core" (Gian Giacomo Carissimi), "Se Florindo é fedele" (Alessandro Scarlatti), "Care Selve" (Handel), "Sotto il Ciel" (Gabriel Sibella), "Trieste est le Steppe" (A. Grechaninoff), "Ici-bas" (Charles Lefebvre), "Jardin d'Amour" (Emile Vuillermoz), "Le Chiffonnier" (Harmonized by P. Ladamirault), "Les Berceaux" (Gabriel Fauré), "Toi que j'aime" (Clarence Wainwright Murphey), "Chanson de Printemps" (James Rogers), "After Sunset," "To a Wood Violet," "A Serenade" (Dorothy Herbert), "Wand'ring Along" (Ignace J. Paderewski), "I Came with a Song" (Frank La Forge), "My Heart All Beauty Takes from Thee" (A. Rubinstein), "To Mary" (Maude Valerie White), "The United States to Great Britain" (Harriet Foster and Mary Pinney).

Mrs. Foster has been heard outside of this city very much during the last few seasons. A most recent success was achieved by the singer at a concert given at the Moravian



CLAUDIA MUZIO.
Soprano of the Metropolitan Opera Company,
from a recent sketch by Cramer.

effect. "One of the best chamber music performances in years," said one who attends these affairs regularly. Another similar evening will be given soon. Tickets may be obtained without charge by addressing the secretary, 128-30 East Fifty-eighth street, New York City.

Murphy's First New York Recital Appearance

Lambert Murphy, formerly of the Metropolitan Opera Company, will make his initial appearance as a New York recitalist at Aeolian Hall, March 4, 1918.

In answer to a hurry call to substitute for Mme. Schumann-Heink in Providence, R. I., on Monday, December 3, Marie Rappold, and Mr. Murphy sang at the third of the Steinert series. Both singers had appeared in Providence before and their careful program and artistic interpretation of it brought many encores. Mme. Rappold displayed freedom and ease of delivery in songs by La Forge and Gretchaninoff, which she sang with marked vocal beauty. "Mr. Murphy, gifted with a clear lyric voice of more than ordinary power and intensity, has grown tremendously in the past few seasons," said the Providence Journal. "This is particularly true of the interpretative side of his art. Imagination and musical judgment are his in full measure." Willy Tyroler was the accompanist.

AXEL RAOUL WACHTMEISTER
THE FOUNTAIN SONG

Three-part chorus for women's voices with soprano solo.

THE JOHN CHURCH COMPANY, NEW YORK.

MARIAN
VERYL
SOPRANO

"Reception in West an appreciation of ability."

Davenport, Ia., November 12th.

The song recital given by Marian Veryl of New York, with Lima O'Brien of New York at the piano, was delightful and the artist was recalled many times.

Miss Veryl has a soprano voice of lovely musical timbre, clear, high, sweet and well controlled. It has a charm of freshness as well as finish. Her enunciation was a joy and her French was quite as fluent as her English. Her high tones are bell-like in their clarity and she sang with a smoothness and ease that carried her audience into prolonged bursts of applause. In the Ardit "Se Saran Rose" she did her most brilliant work, and it showed the coloratura quality of the voice.

Miss Veryl sang the aria from the Wolf-Ferrari "Secrets of Suzanne" beautifully. The Duane "Extase" gave scope for good dramatic phrasing. Her closing group was exquisitely sung and particularly the Woodman "Love's in My Heart," which was a general favorite. She gave a brilliant encore number in response to the storm of applause.

Miss Veryl has a beautiful stage presence. Her accompanist played the song settings most understandingly.—Daily Times, November 12, 1917.

Miss Veryl has a pleasing voice of lyric quality and she gave a well balanced program of very delightful songs.

The aria from "Madame Butterfly," "Some Day He'll Come," and the waltz song by Ardit seemed especially fitted to the clear, bell-like purity of Miss Veryl's voice, while very interesting were the group of four new songs with which the program closed.—Democratic Leader, November 12, 1917.

Des Moines, Ia., November 13th.

Marian Veryl's performance was very creditable. She exhibited an excellent method and took her high notes easily. She was at her best in a group of French songs, "Extase" by Dupare being particularly noteworthy. Her correct French accent and her "at homeness" in these songs may be traced to her studies with Mme. Marchesi.—News, November 13, 1917.

Miss Veryl possesses a voice of strength and sweetness. Her pleasing selections showed to good advantage its lyric quality and her own stage appearance added charm. Generous applause greeted both her French and English selections, which were equally pleasing.—Capital, November 13, 1917.

Marian Veryl opened a most generous program with the "Un bel di" from "Madame Butterfly" by Puccini, displaying a lyric soprano quality in a pleasing and charming manner of interpretation.

Miss Veryl sings pleasingly, with nice phrasing, and was at her best in the English numbers, which allowed her the most freedom in delivery.—Register, November 13, 1917.

Exclusive Management: ANNIE FRIEDBERG
Metropolitan Opera House Building - New York



HARRIET FOSTER.

Seminary at Bethlehem, on November 24. The Times said the following about Mrs. Foster's singing:

Under the auspices of the faculty of the Moravian Seminary and College for Women a very enjoyable song recital was given on Saturday evening by Harriet Foster, a talented mezzo-soprano of New York, in the chapel of the institution. A representative audience of Bethlehem music lovers comfortably filled the auditorium. Mrs. Foster divided her songs into three groups—Italian, French and English. By those capable of judging, the singer appeared best in her interpretation of the French group, her enunciation being virtually letter perfect. Before singing the Italian and French songs, Mrs. Foster translated the text so that the audience could follow the sentiment and thereby enjoy to a greater degree the beauty in which the numbers were rendered.

Probably the most pleasing selections given were the little French cradle song, "Les Berceaux," and the Paderewski's composition, "Wand'ring Along." So well was the latter sung that Mrs. Foster was recalled twice and each time she responded with a popular hit. The last number was "The United States to Great Britain," from manuscript written by Mrs. Foster and her capable accompanist, Mary Pinney, of New York City. It was a patriotic salutation well arranged and the rendition was highly pleasing.

New York College of Music Concert

Members of the faculty of the New York College of Music, Hein and Fraemcke, directors, shared in a concert of chamber music at College Hall, New York, December 14, when, notwithstanding the bad weather and tieup of travel, a large audience gathered to hear the four numbers. The interest and deep attention of the audience best expressed interest, and spontaneous applause gave vent to this appreciation. Masterly in every respect was the playing of Grieg's sonata for piano and cello, by August Fraemcke and William Ebann. Clear intonation and effectiveness characterized Helen Reusch's singing of songs by Adam and Godard. Eugene Dubois, violinist, who recently became a professor at this institution, introduced himself to the audience by a fine performance of Bruch's G minor concerto, his technical ability and fine interpretation leading to prolonged applause. The program closed with the performance of Malling's quintet in E major, for piano, violins, viola and cello, played by Messrs. Fraemcke, Dubois, Jahn, Stahl and Ebann. Following this the audience vigorously expressed its enjoyment, for the music was played with fine ensemble and

NAMARA



A Few of the Soprano's Dates:

November	3—New York Mozart Society. Filled.
November	23—Biltmore Friday Morning Musicals. Filled.
December	20—Recital at Princess Theatre, New York.
January	11—Toronto, Canada.
January	13—Minneapolis, Minn.
January	20—Detroit, Mich.
February	4—Los Angeles, Cal., with Minneapolis Orchestra.
February	5—Los Angeles, Cal., " " "
February	8—San Francisco, Cal., " " "
February	12—Reno, Nev., " " "
March	21—Rochester, N. Y.
May	1—Newark Festival.

Management:

R. E. Johnston, 1451 Broadway, New York

OVERWHELMING SUCCESS

BRASLAU

of the Metropolitan Opera

Her voice is one of great beauty—*Sun*.Her voice is one of the best of its kind in the country—*Telegraph*One of the richest Contraltos on the public stage—*Eagle*Her voice has remarkable power, color and rich quality—*Times*Her voice is a remarkable one—true contralto—*Tribune***New York Globe, Dec. 5, 1917**

As I sat last evening in Carnegie Hall attentive to the Braslau voice pealing in the big space like a giant bell of golden resonance my fancy traveled to what its possessor might have been had she lived seventy-five years earlier. I thought of the great Pasta, superb in the armor of the red cross knight, caroling with splendid aplomb Tancred's "Di tanti palpiti"; of Pisoni, so secure in the conquering power of her voice that with it she subjugated a new public in Arsace's "Eccomi alfine in Babiloni" before turning on the house her pock-marked features; of Maria Malibran, that "apparition of wonder," to quote Chorley; of Marietta Alboni, with the corn, wine and oil in her looks and in her voice—for that contralto in excelsis I refer you to the pages of Chorley; of our own Adelaide Phillip's tossing to the house with the nonchalant ease of the aristocratic insouciance and supreme technique Orsini's brindisi, now treated as a vaudeville stunt or a vocal raree show.

This vagabondage of my charmed thoughts speaks somewhat for the Braslau voice and the Braslau singing. If Sophie Braslau had lived in the age I speak of the public would have known her as Tancred, Arsace, Maffio Orsini, Leonora, mayhap as a Romeo and a Cinderella. And what a voice to sing the way of Orpheus past Cerberus and Furies into the tranquil fields of Elysium! At our sacrosanct Metropolitan Sophie Braslau croons an unseen shepherd's lay or yodels a few gypsy notes in the train of Carmen. What wastage of a great voice in an era of conservation and economy!

All of which is a roundabout way of being prefatory to the master fact that last evening in Carnegie Hall Miss Sophie Braslau, contralto of the Metropolitan Opera Company, gave a particularly stunning song recital. Miss Braslau's voice always was extraordinary. Now her technical accomplishment has reached such a point that its native hugeness and its bell-like resonance are poised on bed-rock foundation and trained to every modulation of power and a rich variety of color throughout an exceptionally generous scale. It now lends itself readily to a brilliant or a florid phrase. It is ample to sustain the broad magnificence of utterance that is instinctive with Miss Braslau. It is to-day a superb organ, controlled with a musicianship and an artistic intelligence rare in singing women.

To maintain that Miss Braslau is technically perfect would be an injustice to the accomplished singer. There is still at times a suggestion of registers in the transition from the great vibrant chest tones to the round, golden medium. Here and there the ultimate polish in execution is absent. But with such an admirable technique as the gifted singer has acquired already, and in particular such magnificent breath support and control, her singing should easily take on the final finish.

Through a long program yesterday Miss Braslau held in the spell of her voice and her art a considerable and extremely enthusiastic audience. It would be a pleasure to dwell on the performance in detail, especially on the singer's English, which was not only enunciated clearly, but was pronounced with an unaffected purity that I have heard equalled this season only by Arthur Middleton. But I will limit myself to brief mention of the Russian group, in which again her enunciation was so clear that I almost found myself understanding Russian.

Moussorgsky's "The Classicist" she delivered with exquisite finish and with a fine appreciation of the composer's irony—an appreciation the audience did not altogether share, for it drowned in applause the particularly ironic ending of the accompaniment. There was notable charm in a song of Oriental coloring by Rachmaninoff and in a graceful song by Arenski. In a Yiddish lament by Schaffit Miss Braslau rose to great heights of tragic expression. But throughout her singing was extraordinary in its expressive power and in its feeling for style.

New York Sun, Dec. 5, 1917

Sophie Braslau, a young contralto of the Metropolitan Opera House, gave her annual song recital last evening in Carnegie Hall.

Miss Braslau's singing showed as before that she is an artist of admirable interpretative skill on the recital platform. Her voice is one of great beauty,

and she usually shows judgment in singing songs that lie only within its range. Her vocal technic and finish in style are not yet of highest perfection, but she continues to improve in these matters. Her delivery last night of certain songs showed variety of mood, fine intelligence and taste.

New York Herald, Dec. 5, 1917**Miss Braslau, Opera****Contralto, Wins at Recital****Brilliant Audience Applauds Her Singing of Old English, Italian and Other Airs**

In Carnegie Hall last night Miss Sophie Braslau, contralto of the Metropolitan Opera Company, achieved a marked success in the more difficult field of recital.

Besides her natural gifts of voice and youthful charm, Miss Braslau is the possessor of ambition, a determination to succeed and she is willing to work. Her voice is one of great range, clear, resonant, and for the most part well controlled.

Her Russian songs were highly effective and showed Miss Braslau to have considerable interpretative ability. Moussorgsky's "The Little Orphan" she sang with rare tenderness—a pathetic appeal that brought silence over the big house. In his "Classicist" she was delightfully roguish, especially in the line "I am plain," an obvious absurdity, which made the house laugh. The song itself was interesting, a satire on classicism in its narrowest terms, and ended in an incomplete triad, repeated three times as a further rebuke to the non-progressive pedant.

Schaffit's "Eili, Eili," an Israelite lamentation on "My God, My God, Why Hast Thou Forsaken Me?" was sung in Hebrew. In it Miss Braslau was superb.

A brilliant audience applauded enthusiastically and offered in appreciation of her voice and charm flowers of every hue.

New York Evening World, Dec. 5, 1917**Sophie Braslau Takes Her Place With Big Singers**

By SYLVESTER RAWLING

Sophie Braslau, the young American contralto of the Metropolitan Opera Company, by her recital at Carnegie Hall last night established herself in the front rank of singers. Endowed by nature with a voice of quality, depth and compass, she has cultivated it until it is become of compelling interest and charm. Besides that she has artistic sense that makes her interpretation of songs a thing of joy. Her art is unmistakable. A well-nigh capacity audience that included many musical celebrities applauded her vociferously. Richard Hageman gave her sympathetic accompaniment at the piano.

New York Evening Sun, Dec. 5, 1917

To those who heard Sophie Braslau in recital the thought occurs that this young contralto, of such range and power, is marked for an unusual operatic career. For it is only in recital that you realize the operatic possibilities of the Metropolitan singer's voice. Miss Braslau was heard last night at Carnegie Hall by a large and delighted audience.

She sang a great variety of songs, some of the ballad style, some of great dramatic fire. In all she was convincing, and few singers now before the public could have shown greater versatility. Following the regular program she sang as an encore the seductive song of Carmen, in the second act. In this her voice seemed to strike the ideal note and many hearers pictured her as a future representative of Bizet's fiery heroine. At any rate, it seems reasonable to believe that she has but had a beginning in the rôles that have been hers at the Metropolitan.

The group of Russian songs on Miss Braslau's program seemed to create a great impression with the audience. One of these, by Rachmaninoff, called rather humorously "Don't Sing, Maid Beateous," was a masterly rendition. These songs were sung in Russian, but she sang many in English, in which her enunciation seemed excellent. Three German songs on the program, two of which were by Gustav Mahler, were omitted. Richard Hageman was the accompanist.

New York Tribune, Dec. 5, 1917**Miss Sophie Braslau in Excellent Voice in Carnegie Hall Concert**

Miss Sophie Braslau gave a song recital last night at Carnegie Hall before a large and unusually enthusiastic audience. It was a recital which gave much satisfaction to the young contralto's admirers, for in it she reached a mark which she had not before attained.

Miss Braslau's natural voice has always been a remarkable one, a true contralto with no mezzo ambitions; rich, full and resonant. What has hitherto hindered her in realizing its possibilities has been a certain rigidity in its use and a general lack of vocal plasticity. If she could but have conquered this drawback, which often resulted in her forcing her tones with a departure from the pitch, she would long ago have taken her position as one of the first contraltos of the company. If we can judge from last night's recital, these difficulties she has at last largely mastered.

Such singing as Miss Braslau accomplished last night ought to give her the opportunity of showing what she can do in the more important contralto rôles at the Metropolitan. Her accompaniments were sympathetically played by Richard Hageman.

Brooklyn Eagle, Dec. 5, 1917

Sophie Braslau, contralto of the Metropolitan Opera Company, was heard in song recital in Carnegie Hall last evening. She has given two recitals in Aeolian Hall, but last evening was heard to better advantage, as her opulent voice needs the far reaches of a larger hall. There is no doubt that her voice is one of the richest contraltos now on the public stage. It is well produced throughout its entire range and of unusual flexibility, as displayed generously in her singing of Brown's "Shepherd, Thy Demeanor Vary." She sang her first group of old English and Irish songs and two Italian airs with finish and considerable style.

New York Times, Dec. 5, 1917

Miss Sophie Braslau, one of the most talented of the young American singers in subordinate positions at the Opera House, appeared last evening at Carnegie Hall in a song recital. A large audience heard her with obvious admiration and gave lavish applause. Miss Braslau sang a program of Italian, English, Irish, Russian, Yiddish and French songs—Yiddish being the nearest approach she permitted herself to German. She sang these all with a singularly seizing style; a style in which there is nothing of the commonplace, in which there is an eager desire for the expression of every shade of meaning that can be squeezed from the text, in which there is always something of the dramatic, even in music the least dramatic.

Miss Braslau's voice has remarkable power, color and rich quality; a wide compass, and a large potency of the variety of expression she seeks to convey. She has a considerable facility in its employment.

New York Evening Mail, Dec. 5, 1917**Overwhelming Success for Sophie Braslau**

By SIGMUND SPAETH

Sophie Braslau is a singer of whom America may well feel proud. This young contralto of the Metropolitan Opera Company has steadily progressed in her art and in the favor with which it is regarded by the public, until last evening at Carnegie Hall her comparatively short career came to a climax in one of the most successful recitals of the season.

Miss Braslau not only has by nature a voice of splendid richness and great range, but she has developed it to a high point of efficiency as a medium for the artistic interpretation of songs. It possesses a variety of color which is exceedingly rare among mezzos and contraltos. To her physical and technical powers Miss Braslau adds an unusual intelligence and a commendable habit of distinct enunciation.

OPINIONS OF THE PRESS

"Matzenauer, the Galli-Curci of Contraltos"

One of the well known writers on musical subjects in the New England States is E. M. Latimer, who contributes critical reviews on music and musicians for the New Bedford (Mass.) Times. This gentleman reviewed the concert given recently in Providence, R. I., by Margaret Matzenauer, contralto, and Paul Althouse, tenor, of the Metropolitan Opera Company, and had the following to say of the phenomenal voice and art of Mme. Matzenauer:

The concert at Fay's Theatre given by Mme. Matzenauer and Paul Althouse was one of those wonderfully delightful affairs that come all too seldom into the life of a reviewer of concerts, for every note of it from beginning to end was a source of pure, unalloyed, artistic joy. For years the writer has considered Schumann-Heink and Louise Homer the greatest of contemporary contraltos, but now a new star has arisen on the horizon in the shape of Mme. Matzenauer, who has everything that the other two ever had, and besides the advantage of comparative youth and freshness.

The real test of her singing came when she sang the aria "Ah, mon fils," from Meyerbeer's "Prophet." For over thirty years this aria has been the pet aversion of many, because it has always seemed to be the very quintessence of artistic "piffle." But after Mme. Matzenauer's singing of it yesterday afternoon, one had to confess, that, after all, there is something in it. Mme. Matzenauer has the wonderful power of making a composition sound really better than it is.

Mme. Matzenauer is a tall, magnificently formed woman, a real queen among women, has a most glorious voice, and everything she did with it on yesterday bespoke the highest form of artistic achievement. She is the Galli-Curci of contraltos.

Her diction is in itself a rare treat. Every word was articulated with such distinctness that it became a matter of sheer delight to just watch her open and close her mouth. Many American singers, born and raised in this country, could take lessons from her in the artistic singing of the English language. She made it wonderfully musical on yesterday. Although the American singers have made splendid progress with the singing of their native tongue, still here is a foreigner who can give them cards and spades and then beat them at their own game.

Praise for Garrison and Werrenrath

Following the appearance in Alliance, Ohio, of Mabel Garrison, soprano of the Metropolitan Opera Company, and Reinald Werrenrath, the popular baritone, the Alliance Review and Leader sounded their praise in no uncertain terms. According to this paper, it was "one of the best concerts ever given in Alliance." Excerpts follow:

Mabel Garrison, Metropolitan opera soprano, and Reinald Werrenrath, famous concert baritone, left Alliance today more firmly than ever before entrenched in the hearts of local music lovers as a result of their charming recital.

Of the artists and their splendid concert it is difficult to speak without indulging in a liberal use of superlatives. The audience was most appreciative and the most courteous that has greeted an artist here in many years. It was liberal in its applause, and the spirit of generosity was so contagious that Miss Garrison and Mr. Werrenrath gave unstintingly of encores.

Mabel Garrison . . . has a sweet and unaffected manner which evokes sympathy and attention from her audience as she sings. And she sings with all the power and beauty of a magnificent voice. Her voice is clear, rich and beautiful. She enunciates distinctly. She sings fascinatingly.

Miss Garrison and Mr. Werrenrath opened and closed their program with two enjoyable duets. . . . Their voices blended beautifully.

Mr. Werrenrath's . . . style is finished, his voice powerful but under remarkable control, and there is every evidence of masculinity in his manner. He is a beautiful baritone and he makes a good program, as his selections last night proved. Tall in stature, his voice has the appeal of a man. His diction is faultless and he phrases so well that every word could be caught by the audience, which he pleased so remarkably. "A Song of France" was a militant selection which gave the artist an opportunity to sing into the music pathos, sympathy, determination and sacrifice. He accomplished all these ends with consummate ease.

"Jacobinoff Has the Fire"

Philadelphia is very proud of Sascha Jacobinoff, the youthful violinist, who gave his annual recital at Wither-spoon Hall, last month, "astounding a remarkably large recital audience with technical accuracy and resourcefulness, brilliant interpretation and warmth of temperament," according to the Evening Public Ledger. The same paper tells how, after winning many triumphs abroad, "he returned a technically finished violinist. He has not ceased being a student and with the passing of time has gained new depths of emotional feeling and new temperamental warmth. . . . He stood forth the matured artist of whom not only Philadelphia but America may be proud. There are many proficient fiddlers, some of amazing facility with the bow, but they lack the vitalizing spark. Jacobinoff has the fire. He proved this by his playing of such varied

masters as Tchaikowsky, Brahms, Saint-Saëns and Paganini. His big number was the B minor concerto of Saint-Saëns, which he gave with wide intelligence and due romantic fervor." Nor are his gifts confined to the performance of compositions without an individual thought along the same lines, for the Evening Public Ledger declares that "Jacobinoff's own arrangement of Paganini's caprice showed high compositional talent and was played with the intimacy derived from a creative study of its contents."

Re-engagements for the Edith Rubel Trio

The best testimonial to the genuineness of success of any musical artist or organization is a re-engagement. The Edith Rubel Trio has enjoyed many such re-engagements. A recent one was at Providence, R. I., where the Evening Tribune spoke enthusiastically of the organization's playing in the following words:

An audience which filled the ballroom and balcony greeted the gifted young players and listened intently to a superb program, manifesting its pleasure by well-timed and sincere applause. The entrance of the Edith Rubel Trio into the field of ensemble playing is of very recent date, yet after only two seasons of well won success this trio of musicians, each one an artist, is now recognized as one of the most finished and musical bodies before the public. The trio made its first appearance here last season in a concert

"PILZER A MASTER"

The Chicago Evening American said this of him recently, and stated further:

"Unheralded, this young master, and the word master is not an exaggeration, instantly won the unqualified favor of his public. Scarcely had he drawn the first luscious tones of the adagio in the Handel sonata than a current of sympathetic understanding joined the audience in a common pleasure. Mr. Pilzer is certainly easily one of the most interesting violin personalities before the world today. His tone is ample, warm, soulful, colored with much distinction."

The Chicago Tribune said:

"He is a good violinist, by any measure. Nobody's tone is cleaner—not even Zimbalist's. He selected a good medium for his beginning—Handel's E major sonata; and he played it with purity, fullness, sane simplicity."

The Chicago Journal said:

"Pilzer's great merit is an entirely clear, clean tone."

The Chicago Daily News said:

"Mr. Pilzer is a brilliant performer, endowed with a very fleet and facile technic and with much musical taste. . . . His performance of the last movement of the Bruch G minor concerto was a virtuoso feat in the apparent ease with which it was played and with the plastic clarity of its reading."

Management:

DANIEL MAYER, TIMES BLDG., NEW YORK CITY

program in Churchill House, and the favorable impression created then was intensified yesterday in a clearer revelation of the unquestioned gifts of interpretation of the individual artists. . . . all so admirably interpreted that the simplicity and original charm of each was retained and its beauty presented with sincerity and skill. The formal music, notably the Mozart andante and variations, was played with remarkable precision and skill, each member of the trio being in perfect sympathy with the ensemble, the result producing a well-nigh perfect whole. Smetana's trio in G minor was played with great delicacy of interpretation and finish.

Frida Bennèche's Applause "Well Merited"

Frida Bennèche, soprano, recently sang at a benefit for the Polyclinic Hospital, about which the New York Herald said:

The soloist of the afternoon was Frida Bennèche. Since we heard the artist here a few years ago, her flexible soprano has been developed considerably, her coloratura singing has been evened out to greater perfection. She was awarded well merited applause. Her numbers were the great aria from "Rigoletto," "Caro nome," and a group of songs, of which Pfitzner's "a Gretel" and Sanderson's "Spring's Awakening" gave special delight.

Critics Agree About Arthur Hackett

It sometimes occurs that an artist on the occasion of his first appearance in a city receives unstinted praise from the critics and public captivated by unusual beauty of tone. It sometimes occurs also that his or her reappearance in the same city does not meet with the same stamp of approval. This simply goes to prove that, in order for success and fame to be stable and enduring mere vocal equipment must be pillared up by incessant study and indefatigable practice to reach that purity and perfection of art which shall permanently endear the artist to the public. The cynically minded are fond of averring that critics, like doctors, rarely agree. Perhaps the following exception only proves the rule. After all, it took place in Boston—which always is different, anyway—and, incidentally stretches over a period of fourteen months; but the point is that four notable critics in that city did agree absolutely in their opinions regarding not only Arthur Hackett's voice, but his art. In the Boston Evening Transcript on September 13, 1916, H. T. Parker said: "Mr. Hackett's voice is of large and pure tenor quality, unclouded, unshakable, unforced. Intelligence and skill control it; richness and ardor grace it." Some two months later the tenor sang with the Boston Symphony Orchestra at the performance of the Liszt "Faust" symphony, and that doyen of Boston critics, Philip Hale, then wrote in the Boston Herald of December 23, 1916: "Mr. Hackett, who sang at these concerts for the first time, has a true tenor voice of unusually agreeable quality; it is warm, pure, sympathetic, virile. He sang with musical and rhetorical understanding." This fall, when Mr. Hackett sang at the Worcester Festival, the Boston Post reviewer, Olin Downes, said: "Mr. Hackett shone particularly by reason of the beauty of his voice and his art in song." And again a fourth Boston critic, Arthur Wilson, of the Globe, stated on November 30, when Mr. Hackett sang with Mme. Melba at Symphony Hall: "Mr. Hackett is making tremendous strides in his art. Since last heard in Boston his singing of songs has improved marvelously. There was atmosphere, imagination, subtlety, and in 'The Vultures' of Lenormand, a terrible picture, the sweeping strokes and bold colors of the impressionist."

Julia Claussen Captivates Detroit

Julia Claussen, when introduced to Detroiters last March by the orchestra created a notable impression, and her work yesterday was even more satisfying. Her voice is such a rich, flexible, sonorous organ and her use of it so admirable that her interpretations stand out with a force and beauty not soon to be forgotten. She sang two arias, "Amour! viens aider" and "Mon coeur s'ouvre a ta voix," from "Samson et Dalila," and "Pleurez, pleurez, mes yeux," from Massenet's "Le Cid." Her phrasing was masterful, her tone magnificent and the pathos and deep feeling of her climaxes dramatic. She was accorded a splendid reception.—Detroit News, November 17.

Julia Claussen, soloist for the first Detroit Symphony Orchestra concert of the season, enthralled Friday afternoon's audience in the armory with exquisite rendition of two arias from "Samson et Dalila."—Detroit Free Press, November 17.

Two arias from Saint-Saëns' "Samson et Dalila," given with exquisite rendition by Julia Claussen, featured the afternoon program of the Detroit Symphony Orchestra at the armory Friday afternoon. Mme. Claussen proved her versatility in her rendition of these two arias so widely divergent, the first, "On Love Thy Help," and the second, "My Heart, at Thy Sweet Voice." The latter, giving Dalila's gentle love plea, brought forth a fine demonstration of appreciation from the audience.—Detroit Journal, November 17.

Werrenrath, "Baritone of Sterling Qualities"

Undoubtedly one of the most popular concert singers of the day is Reinald Werrenrath, baritone, who is being heard in various music centres this season. Last month he appeared in joint recital with Anna Case at the Arcadia, Detroit, Mich. The Detroit News spoke of him as "a baritone of sterling qualities," declaring that "Detroiters in repeated hearings for several seasons have enjoyed the finished style of his singing, the breadth of his interpretations, his excellent diction and the infallible taste with which he builds a program and presents it to his public." In the opinion of the Detroit Free Press, "Mr. Werrenrath is a thoroughly good baritone. This fact comes home more and more with rehearsals. He also is an excellent singing artist."

MAURICE DAMBOIS

"A New Cellist and a Fine One."—Tribune.

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"Dambois Is the Master of the Cello."—Globe.

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Francesco Daddi's Versatility

Francesco Daddi, the distinguished tenor and vocal instructor, who has been one of the most useful members of the Chicago company and Chicago Opera Association



FRANCESCO DADDI.

since its inception nine years ago, has appeared in various roles in the French and Italian repertoires. Since the beginning of the present season he has added new laurels to his already long list, besides sharing in the success of his successful pupil, Margery Maxwell, who has made good with the Chicago Opera Association, in several roles, especially in "Dinorah," in which opera she made a distinct hit. Signor Daddi, who has been as successful

for cello and piano, played by the composer and Mr. Hess, followed by a group of Swedish songs, including "I Mora," "I Skogen," "Hvi flyr du bort," "Tre vilda Svanor." Mr. Holmquist's voice was admirably suited to these songs, inasmuch as it is so well modulated, and he gets the very sonorous bass note as well as the very fine pianissimos. Mrs. Zendt's interpretations of the two groups she rendered were beautiful.

The program included the following compositions: Sonata for cello and piano, Hans Hess and the composer; song group, "Tre vilda Svanor," "Hvi flyr du bort," "I Skogen," "I Mora," Gustaf Holmquist; songs, "Vinternatt," "Aftonen är inne," "Titania," Marie Sidenius Zendt; cello and piano, "Redowa" (Polish dance), "Solgardspolska," Hans Hess and the composer; songs, "The Witch Cypress," "The Wanderer," "Kiss," "Love in Autumn," Gustaf Holmquist; songs, "Tell Me, O Muse," "Night-ingle Lane," "My Heart Is Weary," "Dampophyla" and "Song Is So Old," Marie Sidenius Zendt.

Christmas Music at St. Patrick's Cathedral

J. C. Ungerer, organist and musical director at St. Patrick's Cathedral, New York, will produce the following musical program at the Cathedral on December 25:

Pontifical mass, 11 a. m.	Gregorian
Processional, "While Shepherds"	Tate
Proper of mass (in E minor, for soli, chorus and orchestra).	F. G. Dossert
Offertory, "Adeste Fideles"	Norello
Postlude, op. 108	Mendelssohn
Vespers, 4 p. m.	
Processional, "Of the Father's Love"	Smart
Dixit Dominus	Falso Bordonio
Psalm of the day	Gregorian
Magnificat	Falso Bordonio
Alma Redemptoris	Rheinberger
Ave Maria	Bonnet
Sanctus	Gounod
Tantum Ergo	Dethier
Postlude, "Sonata Chromatica"	P. A. Yon

The soloists are John Finnegan, N. Sebastian, J. Fitzpatrick, William F. Hooley, Master John Morey, Master Thomas Rooney and Master Michael Andrew.

J. J. O'Connor will be in charge of the chancel choir, seminary students singing responses and proper.

Mr. Ungerer has secured an orchestra of thirty musicians and a chorus of sixty voices to assist in the Christmas festivities.

Allen McQuhae with Charlton

Allen McQuhae, the Irish-American tenor, has gone under the management of Loudon Charlton, and will be

presented by that manager in concert, oratorio and recital. Mr. McQuhae, since leaving the studio of his instructor (Felix Hughes, of Cleveland) has made many successful appearances, including some with the New York Symphony Orchestra, Cincinnati Orchestra, and also those of Detroit, Minneapolis, etc. The press reviews about Mr. McQuhae's singing and interpretations are uniformly enthusiastic, and the young singer is sure to achieve a career of exceptional brilliance and worth.

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GIUSEPPE DE LUCA	MARGUERITE NAMARA
MAURICE DUMESNIL	LUCILLE ORRELL
MISCHA ELMAN	IDELLE PATTERSON
GERALDINE FARRAR	JAMES STANLEY
RITA FORNIA	HERMAN SANDRY
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Chicago Enjoys Wachtmeister Compositions

Axel Raoul Wachtmeister gave a recital of his own compositions at the Swedish Club, Chicago, on Thursday evening, December 6, before a most enthusiastic audience. Count Wachtmeister was assisted by Hans Hess, the cellist; Gustaf Holmquist, the well known bass-baritone, and Marie Sidenius Zendt. The program opened with a sonata

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The Philharmonic Orchestra, under Josef Stransky, gave a patriotic benefit concert at the 23rd Regiment Armory, Brooklyn, on October 27th, the entire gross receipts of which were donated to the American Red Cross. On December 4th the Orchestra played for the soldiers at Camp Dix and on December 27th a performance will be given at Camp Upton.

FELIX F. LEIFELS, Manager, Carnegie Hall
NEW YORK

GOTHAM GOSSIP

Ziegler Institute Affairs—Elizabeth Kelso Patterson
Chorus at Church—Brooks-Oetteking's Success—
Grace Anderson's Appearances—Tollefsen Trio
Praised—Liszt Followers' Club Recital—
American Institute Sonata Recitals
Close—De Olloqui, Favorite Pianist and Teacher—Noble's Festival Evensong December 21

Florence Otis Sings for Soldiers—Russell's Musical Culture Guild—Clara Pasvolksky's Teacher—Duckett's Printed and Manuscript Compositions—More Love Aphorisms—Baldwin Features American Composers—Hans Barth Recital—Modern Music Society Recital

The tenth lecture-recital of the Ziegler Institute was held at 1425 Broadway, December 12. Phillip Gordon has established himself in the hearts of the students and their friends through his interesting talks on the opera. His subject this week was "Aida," from which solos, duets and trios were given as illustrations by some of the students. Those taking part were Rhoda Mintz and Elfrida Hansen, sopranos; Florence Balmanno, contralto; Arthur G. Bowes, tenor, and Arthur Henderson Jones, baritone, assisted by Mrs. Morgan Savage at the piano. The next lecture-recital will be held at the institute on January 3, 1918, 3:45 p. m., on the opera "Faust." January 6, at 8:30 p. m., there will be an interesting tenor and piano recital, to both of which friends of the students are invited.

Elizabeth Kelso Patterson Chorus at Church

A number of pupils from Elizabeth Kelso Patterson's School of Singing appeared at a musical service at the West End Presbyterian Church, November 25. The chorus was made up of twelve selected voices from the school, all private pupils of Miss Patterson. Owing to their excellent training, the volume of sound was equal to more than twice the number of voices, and the quality of tone produced was especially pleasing, the shading being quite exceptional. Harvy Horsfall, organist and choir-master of the church, conducted efficiently.

Brooks-Oetteking's Success

Hanna Brooks-Oetteking sings Christiana Kriens' songs with a special delight and effect, for they fit her voice and style. Four of them were on her list at the Educational Alliance recital of December 9, young people's branch. These songs are becoming increasingly well known, and when sung as they were on this occasion, give pleasure to all concerned.

Other numbers sung by the fair singer were by Verdi and Brahms, Eleanor Foster (Mrs. Kriens) accompanying.

Grace Anderson's Appearances

Grace Anderson, coach and accompanist, was an important person at the Imperial Hotel, Brooklyn, December 7, when she played for artists who appeared at the concert for the benefit of blind soldiers, given by the New York Scottish Highlanders' fife and drum band. Scotch ballads were sung by Glesca Nichols, contralto, and Mrs. Anderson led the audience in "Auld Lang Syne" and the National Anthem. A Scotchman present said, "I have never heard Scotch music so well interpreted by Americans." Two artists who are coaching with Mrs. Anderson have made successful appearances, namely, May Peterson at the Metropolitan Opera House as Micaela in "Carmen," and Elsa Reed as Conscience in "Every Woman" with the Savage Company.

Tollefsen Trio Praised

The recent wide tour of the Tollefsen Trio, consisting of Augusta Schnabel-Tollefsen, piano; Carl H. Tollefsen, violin, and Michael Penha, violoncello, brought them much success, including fulsome praise from the press. From such widely scattered points as Chicago, South Carolina and New Jersey the following notices are reprinted:
It was a performance of style, elegance, and utter refinement.—Montclair (N. J.) Herald.

One of the most delightful concerts given to music lovers here.—Greensboro Daily News, November 10.

Both works (Rubin Goldmark and Arensky Trios) were excellently performed by Mr. Tollefsen and his colleagues, who evidently had taken thought unto the beauty of a fine ensemble.—Felix Borowski, Chicago Herald, October 26.

American Institute Sonata Recitals Close

The sonata recital given December 14 at the American Institute of Applied Music, Kate S. Chittenden, dean, was the twenty-third sonata program, and closed the present series. Katherine Hill, piano; Eleanor Mead, violin; Edith Miller, cello; Annette Davis, piano, and Nina Melville, piano, gave a program of works by Beethoven, Haydn and MacDowell. The programs have been novel, presenting many standard as well as several little known works. Composers of all countries have been represented, and several trios for piano, violin and cello formed an important part of the programs. These began October 26, and have been educational in the highest sense.

Liszt Followers' Club Recital

The first meeting and recital, second season, of the Liszt Followers' Club, took place December 11 at Mehlman Recital Hall, when Paul H. Reimers, special guest, sang two groups of songs. Blair Neale at the piano. This club has the following officers: Christine Haller, president; Carl V. Lachmund (Liszt pupil), honorary president; J. Bode-walt Lampe, vice-president; Florence McMillen, vice-president; Hans Dohrenwend, treasurer; Marjorie Gleyre Lachmund, secretary. The board of governors includes Arthur Archambault, Dell Lampe, John J. Biehn and Elizabeth Lensen. Representative vice-presidents (Liszt

pupils) are Arthur Friedheim, New York, honorary; Giuseppe Ferrata, New Orleans; John Orth, Boston; F. W. Riesberg, New York; Constantin von Sternberg, Philadelphia; Etelka Willheim-Allen, Los Angeles, and Hugo Mannsfeld, San Francisco. The purpose of the Liszt Followers' Club is to further the Liszt traditions and cult, and promote fraternal good fellowship among its members. While any music lover can be admitted as associate, only one who has at some time studied with some bona fide pupil of Liszt is eligible as an active member. The club now has members in nine States. Mr. Reimers sang two groups of modern songs with artistic interpretation, and Miss Haller, the president, read extracts from letters received from Liszt pupils resident elsewhere. Miss Lachmund played the D flat study, and Marion Coger played the "Fairy Revels," both by Liszt.

De Olloqui, Favorite Pianist and Teacher

Elena de Olloqui, the pianist and teacher, has been very busy this season, appearing in many private musicales and teaching a large class. She has a large repertoire of classic and modern piano pieces, and plays them with singular spirit and depth of expression. Allied with her superior playing is a vivid personality, of the Spanish type, all of which aids her to immediate success. Her clientele numbers the elite of the metropolis.

Noble's Festival Evensong December 21

Friday evening, December 21, at St. Thomas' P. E. Church, Fifty-third street and Fifth avenue, T. Tertius Noble, organist and master of the choir, will present a "Festival Evensong," the singers numbering one hundred, including the combined choirs of the Cathedral of St. John the Divine and St. Thomas' Church. No cards of admission are needed, and the service will begin at 8:15 o'clock. The cathedral-like edifice, the fine organ, and the high reputation won by this choir and director suffice to fill the church whenever such a service is announced. Mr. Noble has one special motto, namely, "Thoroughness," and so achieves artistic results.

Florence Otis Sings for Soldiers

Florence Otis, the coloratura soprano, has been devoting much time to singing for the soldiers and sailors at the camps in and around New York. Last week she sang in Yaphank, and received a tremendous ovation. Combining a brilliant, high soprano voice with an attractive personality, she invariably wins her audiences.

Russell's Musical Culture Guild

An informal talk and demonstration by Louis Arthur Russell on "The Strength and Beauty of Our Native Tongue" took place at the Russell studios, Carnegie Hall, December 14. This was under the auspices of the Musical Culture Guild, Manhattan chapter, and Mr. Russell, whose clear and practical talks are well known, was assisted by vocalists from the Russell studios. He made a plea for better habits of speech and of singing in English. The vocal illustrations were all apropos.

Clara Pasvolksky's Teacher

Clara Pasvolksky's success at her two recitals at the Princess Theatre has led to inquiries about her teacher. Her only teacher has been Professor Rienzi, of New York, a Russian who left his native country some years ago, and whose son was the victim of a Russian uprising. Miss Pasvolksky has a most impressive soprano voice, with especially beautiful upper tones. Her diction is very good and she is extremely temperamental. Her teacher is developing her fine voice and great talent successfully.

Baldwin Features American Composers

Samuel A. Baldwin, professor of music at the College of the City of New York, in his semi-weekly organ recitals, occurring Wednesdays and Sundays at four o'clock, invariably plays one or more compositions by American composers. Programs given within ten days had on them the names of the following: Arthur Foote, Boston; Lucien

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ELSIE LYON DEERMONT,
who is to sing at the Mana Zucca
composition recital, which is sched-
uled to take place on January 26
at Aeolian Hall.

G. Chaffin, New York; Eugene Thayer (deceased); H. Alexander Matthews, Philadelphia; Edward MacDowell (deceased), and Ralph Kinder, Philadelphia. Joseph Bonnet was represented on the December 19 program by his chaconne, which is dedicated to Mr. Baldwin.

Duckett's Printed and Manuscript Compositions

Catherine V. Duckett has a number of vocal and instrumental compositions, both printed and manuscript, to her credit. Several of them were performed at a concert of the Manuscript Society of New York. A "Nunc Dimittis" is one of her most recent compositions, and is full of interesting harmony and melodious outline.

More Love Aphorisms

Linnie Love's frequent utterances, taking the shape of printed aphorisms, have interested many people. Accordingly, a few more are herewith reprinted:

"Poise" means power and success.
If voice is breath, therefore a lack of breath is a lack of voice.
The perfect tone must be sought first and then developed.
The singer and teacher must be able to stand the test of time.
Those who are taught to sing, speak well, as those who dance walk the easiest.
A cold voice, no matter how noble, is like the beautiful face with no expression.

Hans Barth Recital

Hans Barth's piano recital of December 9 brought the young pianist forward in compositions ranging from Scarlatti to Liszt. He played a Schumann romance with much sweetness, and a toccata with splendid dynamics. His own compositions were charming and original, not the least so being the "Music Box," which he played as encore. A Liszt piece closed the program brilliantly.

Modern Music Society Recital

Oliver Denton, pianist, gave the December 14 recital of the Modern Music Society of New York, at headquarters, Carnegie Hall. Mr. Denton played works by Chopin, Liszt, Albeniz, Harry Rowe Shelley, John Alden Carpenter and Fay Foster. December 21, a program of chamber music will be performed by Edouard Dethier and Rudolph Bauerkeller, violins; Arnold Volpe, viola; Max Frohlich, cello; Henriette Michelson, piano; Burnet C. Tuthill, clarinet.

Marian Veryl's Western Success

Marian Veryl, the American soprano, returned recently from her first concert tour in the Middle West, including a number of cities in Iowa and Pennsylvania. "Miss Veryl possesses a voice of strength and sweetness. Her pleasing selections showed to good advantage its lyric quality and her own stage appearance added charm," declared the Des Moines (Ia.) Capital, and this opinion was shared by the press of other cities in which she appeared. Following her debut in Davenport, Ia., which was made under the auspices of the Tri-City Musical Association, the Daily Times of that city stated that Miss Veryl possesses "a soprano voice of lovely musical timbre, clear, high, sweet and well controlled. It has a charm of freshness as well as finish. Her enunciation was a joy and her French was quite as fluent as her English. Her high tones are bell like in their clarity and she sang with a smoothness and ease that carried her audience into prolonged bursts of applause."

Maurice Dambois—Virtuoso

Maurice Dambois, youthful and debonair in appearance, has none of the earmarks of the professional. Though he achieved fame and fortune while quite young, he never dilates on that fact. The young Belgian cellist, and formerly a head professor of the Liège Conservatory, was recently the subject of comment in a Baltimore hotel. The acclaim of his interpretations had reached the ears of an aged colored porter. When told that the cellist was a virtuoso, the negro replied in wonderment: "My! My! That chile a virtuoso! Umph! You could see he was no common white trash. That boy don't do no runnin' round nights. That's shu'ah. He does suttinly look virtuous."

Christine Miller's Visit to Camp Lee

One of the most delightful and interesting of Christine Miller's November appearances was her recital for the soldiers at Camp Lee, Petersburg, Va. Reading Miss Miller's account of this visit, one does not wonder that she found it so delightful, for it would scarcely have been possible to have shown her more courtesy and hospitality if she had been "first lady of the land" rather than one of the first in the land of song.

"On my arrival at Petersburg," said Miss Miller, "I was met by an escort of soldiers and taken to the hotel. That evening I gave a benefit concert in Petersburg for the War Work Council of the Y. M. C. A. We had a splendid audience of the citizens of Petersburg and a great many soldiers. The next day Lieutenant Colonel Hunt, of the division headquarters, at Camp Lee, called for me in the general's car and took me out to the camp. On arrival I was taken in charge by the officers of Company G—the company to which my former accompanist, Earl Mitchell, belongs, and which is composed almost entirely of Pittsburgh men. I was shown the quarters of the men and visited points of interest in the camp. At 1 o'clock a wonderful banquet was given me by the officers and men of Company G in their own mess hall. I assure you the food was even better than the menu indicated. The French peas à la Miller were composed for and dedicated to me—a very 'delicious' compliment.

"After our repast we adjourned to the company street, where moving pictures were made—I singing 'The Star Spangled Banner,' accompanied by the regimental band, all the company at attention in the square surrounding me. I was then taken to visit the work ground of the regiment. This was intensely interesting. Saw the trenches, bayonet runs and all the ghastly details. The accompanying snaps were taken at this time.

"Colonel Hunt then called for me again, to go back to the hotel to dress for the concert in the evening, which took place in the wonderful new Y. M. C. A. auditorium. I had the great honor of singing for about 5,000 soldiers and all of the regimental officers. Such wonderful enthusiasm I have never witnessed, and I can assure you I was deeply touched. At this recital Cap-



CHRISTINE MILLER AT CAMP LEE.
Captain Taylor showing Miss Miller a "dummy,"
used in bayonet practice.



Miss Miller in the trenches at Camp Lee.

tain Taylor, of Company G, presented to me, in the name of the company, a wonderful gold traveling clock from Tiffany. After the performance, Colonel Hunt gave me a supper, to which were invited only the regimental officers. The next day I visited the camp again and saw the boys at work; and real work it is. Had luncheon at division headquarters with General Kronkite. At 5 o'clock, at retreat, Colonel Hunt put on a special regimental review for my benefit, and so ended a most wonderful time—one that I never shall forget."

Giuseppe Vogliotti Off to Cuba

Among the principal artists of the Bracale Opera Company who sailed for Havana on December 8 is Giuseppe Vogliotti, the tenor, who returned only a day before from a tour with the Boston Opera Company, with which he had been singing the leading tenor role in the "Tales of Hoffmann." Mr. Vogliotti will remain with the company during its entire season in Havana, Porto Rico and Venezuela, and will send regular letters to the MUSICAL COURIER describing the progress of the season.

Jenny Larson Sings at Hero Land

Jenny Larson sang on Tuesday afternoon, December 4, in Lady Aberdeen's theatre at Hero Land. The afternoon was East Indian, and Miss Larson's unusual interpretation of Amy Woodforde Finden's "Indian Love Lyrics" called forth great enthusiasm.



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WHAT THE TEACHERS ARE DOING

Pupil of Mrs. Frederic Snyder Winning Success

One of the most successful artist-pupils who have emerged from the studio of that prominent vocal instructor and coach of St. Paul, Mrs. Frederic Snyder—and they are numerous—is Rhoda Nickells. This gifted soprano was a pupil of Mrs. Snyder's for three years. She left a year ago for New York, where she took the understudy part for "Flora Bella." After rehearsing a week,



RHODA NICKELLS,
Artist-pupil of Mrs. Frederic Snyder of St. Paul.

she was given the leading role, in which she is at present captivating audiences wherever she appears. The following notices attest the opinion of the press:

Perhaps the greatest factor in the success of the performance is Rhoda Nickells, the Flora Bella of the production. Possessing a soprano voice of exquisite brilliancy, sweetness and resonance, Miss Nickells sings with such clear-cut perfection of technique and grace of interpretation as to enchant her audience. She is in every respect the best singer we have heard in either musical comedy or light opera for years and her presence in the cast would alone make any production notable, nor is the operetta itself less notable.—Peoria Transcript.

As the vivacious Flora Bella and also as the devoted domesticated wife of a Russian prince, Rhoda Nickells, the star of the musical comedy in which she played the title role—as a matter of fact she took dual roles—had little difficulty in captivating the audience at the Russell Theatre last night. . . . Over a score of delightful songs were sung by the stars with the chorus and in duets and quartets. Miss Nickells possesses a very fine voice with plenty of strength. She was most effective in her first and last numbers. "Give Me All of You," a waltz duet by Miss Nickells and Russell Lennon, was brimful of action.—Ottawa Evening Journal.

Rhoda Nickells as Princess Manja Demidoff—Flora Bella—scored a veritable triumph. This accomplished young lady possesses a soprano voice of extraordinary sweetness and volume and her different numbers were rendered in a most charming and effective manner. She has an enchanting stage presence, is extremely natural in her role, which is practically a dual one as she is compelled to act the prim, staid housewife in the first act and the rippling, gay cabaret girl in the second, and instantly won her way into the hearts of a critical audience, who at last had the satisfaction of hearing a leading lady who could not only act and look pretty, but could give to the catchy songs allotted her, the full value of a beautiful voice.—Quebec Chronicle.

At the Volpe Institute, December 2

At the Volpe Institute of Music (Arnold Volpe, director) at 146 West Seventy-seventh street, New York, a recital was given by intermediate students on Sunday aft-

noon, December 2, at which the following program was presented: Concerto for violin, A minor, Accolay; Benjamin Ellman, pupil of Arnold Volpe. "Idilio," piano, Lack; Gladys Merle, pupil of Nina Bourstin. Fantaisie, "Magic Flute," for violin, Singelee; Lily Magee, pupil of Arnold Volpe. "Aragonaire," Massenet, "Elfentanz," Grieg, piano; Sylvia Klein, pupil of Nina Bourstin. Andantino from concerto, E minor, for violin, Sitt; Bernard Katzen, pupil of Arnold Volpe. "To Spring," piano, Grieg; Sonia Bookman, pupil of Nina Bourstin. Waltz, E minor, piano, Chopin; Eleanor Volpe, pupil of Nina Bourstin. Concerto, A minor (first movement), violin, Rode; Henry James, pupil of Arnold Volpe. "Guitarre," Moszkowski, prelude, C sharp minor, Rachmaninoff, piano; Peter Limon, pupil of Miss Volavy. Fantaisie "Faust," violin, Singelee; Jeanette Skaldman, pupil of Arnold Volpe.

A Few Notes from Oscar Saenger's Studio

Sybil Conklin, contralto, was soloist at the first concert of the Verdi Club, given at the Waldorf-Astoria, November 26. Her rich voice showed to advantage in two Verdi arias, and she responded to demands for an encore with an English song.

Minnie Edmond, whose soprano voice has been heard at the Norfolk Festivals for the past few seasons, has been giving a series of concerts for the Red Cross, in Winsted, Conn., and vicinity.

Richards Hale, baritone, sang at a Globe concert in

in Paris. Artists trained by Mme. Garrigue have appeared frequently at the Maine Music Festivals, William Rogers Chapman, conductor. Included in these are Virginia Wilson, dramatic soprano, who was a member of the Metropolitan Opera Company under the Conried regime; Francis McNichol, tenor; Roberta Beatty, mezzo-soprano; Roa Eaton, contralto, and Eleanor Painter. Nor have the Garrigue artists confined themselves to these fields for they are being heard frequently in church and concert. Such students include Edith Hallett-Frank, lyric soprano; Marie Froelich, dramatic soprano; Graham McNamee, baritone; Agatha Boekel Siegel, mezzo-soprano; Mrs. H. B. Mason, coloratura soprano. Representatives of Mme. Garrigue's teaching are also to be found among the musical comedy stars. These are Gertrude Waixel, who is playing a lead in the "Oh, Boy" traveling company from the Princess Theater; Mary Milburn, who is playing the role of the Princess in "The Golden Goose," and Francis Ross, who is with the Washington Square Players.

Martino Pupil in Service

In the pupils' service list of Alfredo Martino, the New York vocal teacher, a place of honor is given to Albert C. McKenna. Although he was born in Canada, Mr. McKenna comes of an American family. When he was about seventeen years of age, he was given a position as soloist in the choir of St. James' Church, Montreal, although he had never taken vocal lessons. His voice at once attracted attention, many people advising his parents to send him to Italy to study. Accordingly to Rome he went and studied there for two years with the well known vocal maestro, Cotogni, and with De Stefani. From there

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ALBERT C. MCKENNA.

Woodbridge, N. J., recently, and also was soloist at the Vanderbilt Hotel concert, November 11.

Josephine Kelly sang three groups of songs at a concert in Mt. McGregor, N. Y. Her fresh young soprano voice pleased a large audience and she was obliged to respond with many encores.

Mrs. Franklin D. Lane is the possessor of a lovely high soprano voice of rich quality and wide range. She sang at the East Side Branch of the Y. M. C. A., Sunday afternoon, December 2, and was soloist at a special service at the Park Avenue Methodist Church, Sunday, December 9.

Garrigue Artist-Pupils

Among the artists graduated from the Esperanza Garrigue studios are a number of singers who have won success in Europe and America. Enrico Alessandro, lyric tenor, has been heard frequently in Rome, Italy; Roa Eaton, lyric soprano, recently returned to America after having enjoyed much popularity as an operatic artist in Rome and Naples, Italy; Eleanor Painter, lyric soprano, who is winning success in this country at present, was formerly heard in grand opera in Germany; Ruth Lewis, dramatic soprano, is another Garrigue artist who was heard in grand opera in Germany; Ruth Martin has sung

he went to Paris and continued his studies under the direction of Jean de Reszke. He had been with him but a short time when the outbreak of the war made it necessary for him to return to America. Upon his arrival in

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New York Arion Society

The first private concert of the current season by the New York Arion Society, Carl Hahn, conductor, took place in the ballroom of Hotel Astor, December 8, with Johanna Galski, soloist. The new quarters proved pleasant, all facilities conducing to a successful event.

As usual, the fine male chorus, somewhat reduced in numbers but not in quality (there are unusually excellent first tenors), formed the background for musical enjoyment, and the way they sang such works as van der Stucken's "An Colombia" (baritone solo well rendered by Walter Klauke); Munzinger's difficult, unaccompanied "Frühlingsregen," with high B flats; Maley's "Lass of Mine" arranged by Carl Hahn for male voices, with agreeable tenor solo sung by Rudolph Gleissner, all this showed that war conditions do not interfere with the German's beloved "Männerchor," or with serious study of beautiful choral song. Another number, which won for singers and conductor high honors, was "Sanctus" (Bungard-Wasem) which sounded like a chorus of well-schooled monks, singing their way to Heaven; there was fine big climax on the final "Hosanna in Excelsis."

Mme. Galski sang Lieder with intense expression, followed by "Erlkönig," a second group of Lieder brought repetition of "Vergebliches Ständchen," which she sang with arch expression and humor. This was followed by an encore, the popular "Cuckoo Song," and another, a soldier's song, the chorus rising to do her honor. Her last appearance was in "Isolden's Erzählung" which, with orchestral accompaniment, was ideally sung, with queenly mien and subdued gesture. A storm of applause brought the great artist forward again, when she twice sang the "Walkürenruf," amid rousing applause.

The orchestral numbers included Beethoven's "Leonore" overture, No. 3; a prelude by Jaernfelt (a bright, rhythmic work of snappy, happy contents performed without a flaw), and Herbert's "American Fantasia." Closing the concert was the National Anthem, everyone on their feet.

Operalogue in New York

Havrah Hubbard and Claude Gotthelf recent bookings in New York were: December 10, Washington Irving High School; December 11, American Museum of Natural History; December 14, National Opera Club, Waldorf Astoria Hotel

MUSICIANS UNDER THE FLAG

Allen, Robert E.
Ashbacher, Herman.
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Barlow, Howard.
Bibb, Frank.
Bollman, Fred.
Boone, Manley Price.
Burnett, John.
Callahan, Miller.
Chamberlain, Glenn.
Clifton, Chalmers.
Cottingham, Howard A.
Cox, Wallace.
Doering, Henri.
Felber, Herman.
Fram, Arthur.
Garrabrant, Maurice.
George, Thomas.
Grainger, Percy.
Gustafson, William.
Heckman, Walter.
Heizer, Frederick, Jr.
Hemus, Percy.
Hillyard, Ried.
Hochstein, David.
House, Judson.
James, Philip.
Jones, Gomer.
Keller, Harrison.
Kernochan, Marshall.
Kraft, Arthur C.
La Belle, Guy.
Lewis, Ward.

Little, John W.
Losh, Sam.
Macbeath, Donald.
Meeker, Z. E.
Mitchell, Earl.
Nevin, Arthur.
Nevins, Willard Irving.
Orth, Carl.
Osberg, Elliot.
Palmer, Claude.
Peterson, Alfred C.
Pope, Van.
Potter, Harold.
Potter, Harrison.
Reynolds, Gerald.
Rogers, Francis.
Rosanoff, Lieff.
Saurer, Harold.
Schelling, Ernest.
Schmidt, David H., Jr.
Soderquist, David A.
Sowerby, Leo.
Spalding, Albert.
Stiles, Vernon.
Stoessel, Albert.
Stuntz, Homer.
Taylor, Jr., Bernard U.
Trimmer, Sam.
Vail, Harris R.
Van Surdam, H. E.
Whittaker, James.
Wiederhold, Albert.
Wille, Stewart.

New York he immediately placed himself in the hands of Alfredo Martino, with whom he has been studying for the past two and a half years. Under his guidance he has been preparing for grand opera, having completed "Traviata" and started upon "The Barber of Seville." As may be seen, Mr. Martino believes in thoroughness, and Mr. McKenna knows this work in every phase. The musical career of this singer has been cut short, however, owing to the fact that last June he joined the Canadian army. He is now a lieutenant in that army, having passed each of his examinations, and expects soon to leave for "over there."

During his stay in Canada, Mr. McKenna was heard in recital, giving "one of the most delightful musical programs of the season," according to the Montreal Daily Mail, which also declared that he "was heard to splendid advantage," his voice being "free from effort, with an enunciation that was perfect, and a flexibility of tone which inspired his voice, gripped and made one feel the spirit of admiration."

Mr. McKenna was to have been a leading baritone with the Cosmopolitan Opera Company during the New York season in December, but this has, of necessity, been postponed until next spring. During his period of study with Mr. Martino, the baritone was a member of the choir of the Plymouth Church, Brooklyn, N. Y.

Marie Mikova, Swayne Artist-Pupil

Marie Mikova, a pupil of Wager Swayne, gave a recital before an audience which filled Mr. Swayne's large studio at 307 West Eighty-third street, New York, on Friday evening, December 7. Miss Mikova played a program the principal numbers of which were the Chopin sonata, op. 35, and the eleventh rhapsody of Liszt. It contained as well works by Bach-Saint-Saens, Scarlatti, Beethoven-Rubinstein, Novak, Campbell-Tipton, Satie, Dal Young, and Weber's "Rondo Brillant."

Mr. Swayne's specialty as a pedagogue has always been that of preparing pupils for public appearances, and Miss Mikova is certainly entirely ready for such work. She played not only with fine technic and splendid rhythm, but in the smaller things with much charm and beautiful atmospheric effects. The audience was especially enthusiastic over the ingenious overtone effects which she obtained in the rhapsody. There was hearty applause throughout, but after the playing of this it was especially enthusiastic. Mr. Swayne must be credited with having made ready another artist of distinct ability. Miss Mikova repeated this program at Omaha on December 18 with like success.

Elizabeth Rothwell a Busy Teacher

The vocal studios of Elizabeth Rothwell, wife of Walter Henry Rothwell, the distinguished composer and conductor, are unusually active this season. A number of prominent artists are now studying with Mrs. Rothwell, among them Rosalie Miller, the talented American soprano, who is preparing to give recitals in New York and Boston; Mabel Beddoe, the contralto, who is booked for an extensive tour with Tina Lerner in January; Lucy Meder, soprano, who sang with the Arion Society in Jersey City on November 27; Anne Arkady, the singer, and several others who are to be heard in public in the near future. A few of the pupils of Mrs. Rothwell, upon completing their vocal studies with her, continue their work with Mr. Rothwell, who coaches them in repertoire.

Hein and Fraemcke Conservatory Concert

Fourteen numbers, comprising piano, violin, cello, vocal and ensemble pieces, made up an interesting program at the Conservatory of Music, performed at College Hall, New York, December 4. This large variety of music was presented by Misses Lindsay, Crowe, Palir, Peters and Mahlenbrock. The following young men also shared in presenting the music: Messrs. Schwinzer, May, Wintermuth, Palazy and Buehler. A large audience listened to and applauded all these numbers, and there would have been still more music but for the illness of some of the participants.

Hageman Pupils Sing

On Saturday evening, December 8, Richard Hageman gave, at his pleasant residence studio at 304 West Seventy-first street, the first of a series of informal musical programs by his pupils, which will be continued throughout the winter. A number of the pupils gave convincing demonstrations of the value of Hageman's instruction. A company of interested music lovers, including some of the best known names in New York musical circles, were present to enjoy the excellent and well executed musical offerings.

Baldwin Pupils Heard

Pupils of Sidney A. Baldwin gave a recital on Tuesday evening, December 4, in Newark, N. J. Those who participated were Evelyn G. Meeker, Lillie Osse, Mildred Owen, Emily M. Whittaker, Katherine G. Spennow, Ruth G. Smith and Miss Rosenberg. The program included the "Stradella" overture by Flotow, three MacDowell etudes, works by Grieg, Schumann, Mendelssohn, Rachmaninoff, Chopin, Liszt, Godard, Schutt, Lavalée, and closed with the Saint-Saens "Dance Macabre" for two pianos, played by Miss Whittaker and Mr. Baldwin.



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From a very modest beginning some four years ago, the conservatory has steadily and consistently grown, gathering on its faculty one eminent musician after another, and adding one good feature after another, until now it has made for itself an important place in the musical and educational world. A well-directed policy, a high and sincere devotion to the art of music and to the demands and needs of the individual student, and a happy faculty on the part of the director of choosing not only eminent but efficient instructors, is the way by which it has received this distinction.

No small part of the success of this school is due to the unassuming and natural yet genial personality of its director. A few moments' interview with the youthful, but serious, head of the conservatory made this very apparent.

"To what do you attribute the success of your school, Mr. Weltman?" asked a representative of the MUSICAL COURIER.

"I do not know," he replied in quaint English. "We try to give the boys and girls who come to us the best that is in us. If that has found a responsive chord, then I am very glad."

The interviewer found Mr. Weltman at his desk in his studio in the attractive quarters of the conservatory, engaged in putting the finishing touches on a new method for violin teaching which is soon to be placed upon the market.

Not only does Mr. Weltman concern himself with the musical education of those who come directly to his institution, but he devotes much time and energy to the development of the musical tastes and opportunities in his community. To Malden, where the main conservatory is located, he has given a complete orchestra, to which he devotes his talents as conductor and which is now entering upon its third season. It gives a series of symphony concerts each year in the Municipal High School. To the final rehearsal for each concert the school children are admitted free. Thousands of boys and girls are thus learning to know and to love the music of the great masters.

Paul Reimers Sings "The Dying Soldier"

Paul Reimers appeared in concert with Claudia Muzio on Monday morning, December 3, at the Bellevue-Stratford Hotel, Philadelphia, this being a return engagement for Mr. Reimers, who sang three groups of songs on this occasion.

On leaving the stage after the second group, Mr. Reimers (who is smaller of stature than his accompanist, Blair Neale) made his exit in an upright position, which Mr. Neale tried to do likewise, but owing to his height came in sudden contact with the staircase, cutting his head open, so that the concert could not proceed until a doctor had been called to stop the bleeding. Strange to say, one of the scheduled songs following this accident was "The Dying Soldier," an old American folksong, arranged by Howard Brockway, some of the lines of which are, "I am shot and bleeding," which, with Mr. Neale in the background (bandaged), produced a somewhat realistic "tableau vivant."

Buckhout Composition Musicale

Mme. Buckhout's recent afternoon of songs by American composers featured works by Harvey Worthington Loomis, the composer at the piano. This was in her handsome studio, 265 Central Park West, New York. Mme. Buckhout sang ten songs, of which she had to repeat five. "I Came With a Song" and "Awake" are both dedicated to her. Needless to say, they were among the most successful. Three songs were with violin obligatos, which were played by Laura Clark. Gilbert Wilson, baritone, sang three songs, and had to repeat "Melon Song." An interesting item was the singing of his own "Songs from Toy Tunes" and "The Wall of the Wop."

At the December 12 musicale compositions by Bryson Treharne were played, and Robert Huntington Terry's works were heard December 19.

Tucker's Five Engagements in Seven Days

William Tucker, who last year had appearances with the New York Oratorio Society, Mendelssohn Glee Club, Musical Art Society, etc., is this season booked for many important engagements including "The Messiah" at Carnegie Hall, New York, with the Columbia University Chorus, the other artists being Florence Hinkle, Dan Beddoe and Mabel Addison. He will also appear in the "Crusaders" at Symphony Hall, Boston, with the People's Choral Union.

On January 8, he is booked at Huntington, L. I.; January 10, Jamaica; January 13, Boston; January 14, Newburg, N. Y., and January 15, Beacon, N. Y.

Mr. Tucker was accorded an enthusiastic reception at his two appearances in the "Impresario" with Mabel Garrison, Florence Macbeth, Albert Reiss and David Bispham during last spring's season, and is assuredly finding the prominent place among successful concert artists which his lovely voice and equipment justifies.

Beatrice MacCue Doing "a Big Bit"

Beatrice MacCue, contralto, is doing her share of concert work among the army camps. Her patriotism is strong and her enthusiasm great, so that she has come to



LEON WELTMAN.
Violinist, conductor and director of the Weltman Conservatory, Malden, Mass.

the conclusion that it is an inspiration to sing for the boys in khaki. Her most recent appearances have been at Bedloe's Island, assisted by Elsie Chaudle Douglas, pianist, and Ralph Douglas, accompanist, and at Camp Dix, where she also sang at the band concert and a British Red Cross benefit for a Scottish society.

Hochstein Helps War Charity

Joseph P. Day, the well known real estate man of New York, and David Hochstein, violinist, contributed their services toward the success of the concert given by the bands of the 77th Division at Camp Upton and the New York Community Chorus, in the 71st Regiment Armory, Thirty-fourth street and Park avenue, on Sunday evening, December 16. An auction sale conducted by Mr. Day was the means through which the necessary money to purchase additional instruments and music for the bands was raised.

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Lillian Heyward's Engagements

Lillian Heyward was the soloist with the Haydn Symphony Orchestra of Orange, N. J., on December 19. Miss Heyward upon that occasion sang songs by MacDowell, Finden, La Forge, Liza Lehmann, Goring, Thomas, and one by a blind composer, R. C. Farley. This song, "Now Sleeps the Crimson Petal," has been dedicated by the composer to the young soprano, and is still in manuscript form.

On December 15 Miss Heyward also sang at Camp Upton for the soldiers; at public school No. 25, under the auspices of the New York Globe on the evening of December 6, and on December 11 at the Home for Convalescent Children. This concert was also under



LILLIAN HEYWARD.

the auspices of the Globe, and Miss Heyward sang some delightful songs for children by Gaynor, Bainbridge Crist and two songs by Mana Zucca.

On November 25, she was one of the artists who appeared at the annual concert of the Williamsburg Singing Society. Her numbers were the aria from "Madam Butterfly," "Nacht und Träume" (Schubert); "Niemand hat's gesehen" (Loewe); "Vergebliches Ständchen" (Brahms), and a duet from "Aida" with Miss Paul. That Miss Heyward achieved her usual success may be seen in the following report made by the Brooklyn Courier: "At the annual concert of the Williamsburg Singing Society, aside from the fine stringed orchestra, conducted by August Schmidt, there was a singer who in every respect gave excellent offerings. Lillian Heyward possesses a fresh, sympathetic soprano voice, which is of captivating timbre, particularly easy in the high tones. The two singers excelled in the leading duet from "Aida."

Marie von Essen, contralto, and Miss Heyward have just made a record of "Whispering Hope" for the Pathé Phonograph Company.

Symphony Concerts at the Strand

New York's theatregoers are showing their appreciation of the symphony concerts which precede the regular entertainment at the Strand. Last week crowded houses greeted the conductor, Adriano Ariani, at every concert. The program included Beethoven's seldom played second symphony, Wagner's "Tannhäuser" overture and a new "Romantic" overture by Warren M. Hawkins, which

proved to be a very well written work in the modern symphonic manner, with a few suggestions of "Die Meistersinger" at times. It is a solid piece of workmanship by a musician who thoroughly understands the structure of a musical work and has all the resources of the modern orchestra at his finger ends.

Grace Whistler at Beethoven Society's Musicale

Grace Whistler, Allee Barbee and Sergei Kotlarsky were the artists who appeared at the second musicale of the Beethoven Society, at the Hotel Plaza, New York, on Saturday afternoon, December 8. In spite of the inclement weather, a good sized audience attended and accorded the artists hearty applause.

Mme. Whistler opened the program with the aria from "Jeanne d'Arc" (Tchaikowsky), which served admirably to disclose the contralto's vibrant tones and the fine range of her voice. She brought considerable style and dramatic feeling into the number, which was followed later by a group of three songs, including "Dawn in the Desert" (Ross), "By the Waters of Lake Minnetonka" (Lierrance) and "Bells of Youth" (Speaks). The second of these was especially enjoyable, with its quaintly marked Indian rhythm. Mme. Whistler's singing brought forth genuine applause and she responded with "Tenting To-Night."

Miss Barbee, a young soprano with a pleasing voice, for her first group sang songs by Debussy, Lalo, Duparc and Delibes. Of these the Debussy number, "Bon Soir," was the most impressive. "Love is the Wind" was delightfully



FLORENCE MACBETH,

Soprano, who sang the role of Allys in the performance of Pierné's "The Children's Crusade," given by the New York Oratorio Society, on Wednesday, December 5, at Carnegie Hall, New York.

Chopin, the brightness of Bach and the spirit of the modern Spanish dances were all differentiated in his hands. The great success of Mr. Copeland at these recitals, as evidenced by the engagements being received, proves the contention of A. H. Handley, his manager, that Mr. Copeland is truly one of the greatest piano virtuosi on the concert platform today.

Prominent Artists at Niagara

In the accompanying snapshot, taken at Niagara Falls, are shown Mme. Sturkow-Ryder, the gifted pianist of Chicago; Christine Langenhan, the widely known interpreter of songs, and Charles W. Clark, the prominent baritone. All three artists appeared at the recent Lockport convention, winning individual and distinct success.



ARTISTS AT NIAGARA FALLS.

(Left to right) Theodora Sturkow-Ryder, Christine Langenhan and Charles W. Clark.

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given, as were "Dearest, Sleep Sound" (MacDowell) and "Peace" (Ross), which closed the program.

Mr. Kotlarsky, violinist, gave pleasure with his playing of the Saint-Saens rondo capriccioso, but it was the Tartini-Kreisler theme and variations that was the most successful. Mozart's "German Dance" and Viextemps' rondo were his other selections.

Before the dancing followed, the president, Mme. Tanini-Tagliavia, introduced a number of new members of the Beethoven Society.

George Copeland Makes New Record

On November 21 George Copeland gave a piano recital at Jordan Hall, Boston, and it taxed the capacity of the hall to accommodate the audience. On December 11, within less than three weeks, his second and last recital this season was given at the same place, where the success was repeated. In fact, it was necessary to place seats on the stage to accommodate all those who wished to hear this notable artist in his second program. This is a feat not accomplished by any other pianist at any Boston recital this season.

In the delicately fantastic music of Debussy, Mr. Copeland is without comparison, but one must not obscure recognition of his great ability in general. At this last recital the calm serenity of Beethoven, as evidenced by his playing of the "Moonlight" sonata, the murky charm of

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New Orleans. Dec. 17	San Antonio. Jan. 27	Vancouver .. Mar. 24	Sacramento .. May 6
Ft. Worth Dec. 30	Waco Feb. 3	Seattle Mar. 31	Los Angeles.. May 12
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ST. LOUIS, MO.

St. Louis, Mo., December 15, 1917.

The "Pop" program, of November 24, which opened with "The Star Spangled Banner" and closed with Sousa's "Stars and Stripes Forever," was essentially patriotic, and had for its most interesting number two solos by H. Max Steindel, cellist of the orchestra. "Kol Nidrei," the first of his selections, was rather an unusual choice for a "Pop" concert, but it clearly showed Mr. Steindel's ability to carry his hearers right with him. The ancient Hebrew hymn is peculiarly suited to the tones of a cello and Mr. Steindel's interpretation was impressive and, at times, deeply reverential. Almost too big a contrast was made by the number immediately following, "Polonaise de Concert," by Popper. Its technical difficulties were met with perfect ease by Mr. Steindel, but one could not feel that the two numbers grouped as they were, so closely, were not the happiest choice. "The Land of the Sky-Blue Water," however, made a most charming encore. The overture from "Hansel and Gretel," the well known symphonic poem "Finlandia," Grieg's "Peer Gynt" suite and three dances from "Henry VIII," were the other orchestral numbers which completed the program.

Apollo Club Opens

The Apollo Club opened its twenty-fourth season with a concert at the Odeon, Tuesday night, November 27, with a large, representative audience. The Apollo audiences always have good reason to be enthusiastic for the high standard of choral excellence, as set by Charles Galloway, is maintained in the three concerts which constitute the Apollo season.

Christine Miller, popular contralto, was the assisting artist. Quite the most pleasing things Miss Miller did were the two groups, one in French and the other a quaint old-time Scotch melody, in which the richness of her voice showed to best advantage. For encores, "The Star Spangled Banner" and the "Marseillaise" were sung against the fluttering Stars and Stripes and the Tri-color. Concrete evidence of Christine Miller's charm of voice and personality is her twenty-six concerts during the month of November.

The work of the Apollo singers showed up well in everything they sang, but especially good were "The Kerry Dance," sung without accompaniment, and "When the Boys Come Home." The service flag which was conspicuous in the background gave the latter a special significance.

De Gogorza Soloist at Symphony Concert

The third symphony program of the season was given Friday and Saturday, November 30 and December 1. Another of Max Zach's first-time orchestral numbers, the Chadwick "Tam o' Shanter," was presented and it met with equally as much response as the D'Indy which was introduced last week to St. Louis. It is vivid in character, quite impossible to listen to without the keenest interest in the development of themes. Then, too, the orchestration is fascinating. The soloist of the day was Emilio de Gogorza. Three arias, from Gluck, Mozart, and Rossini, were sung with the joy that is characteristic of his work and which seems to be largely responsible for the enjoyment his audience derives from his singing. He was in splendid voice and entirely won his hearers by the spirited expression he gave the "Largo al factotum," from the "Barber of Seville." The latter half of the program was devoted to the Cesar Frank D minor symphony. Its dignity balanced the foregoing part of the concert and the reading under Max Zach's baton was most satisfactory.

Heifetz Replaces Kreisler

The Kreisler recital, which was booked for Tuesday, December 4, under Elizabeth Cuny, has been called off. The vacancy, which is regrettable, will be filled on February 8, by the broadly heralded Jascha Heifetz, whose recent New York and Chicago debuts have created much interest.

Cherniavskys Give Pleasure

Leo, Jan and Mischel Cherniavsky, violinist, pianist and cellist, were heard in joint recital at the Sheldon Auditorium, Thursday evening, November 22. Their ensemble selections were the D minor trio, op. 32, of Arensky, and numbers, arranged by the three brothers, "Romance Oriental" (Rimsky-Korsakoff), "At the Stream" (de Boisdreffe), and "Slav Dance" (Dvorak). Mischel Cherniavsky, cellist, chose the Goltzman concerto in A minor for his solo number. Jan, pianist, played the nocturne in D flat, two studies and the polonaise in A flat, all of Chopin, while Leo, violinist, was heard in the first movement of the Tchaikowsky D minor concerto. All three artists were enthusiastically received. Alex. Czerny furnished piano accompaniments. The recital was under the management of the Kieselhorst Musical Bureau and Concert Direction.

A Departure from Conventional Lines

Allan Bacon, St. Louis concert pianist and teacher, is including in his winter's work a series of four lecture-recitals, given in conjunction with the School of Expression Arts, of which Grace S. de Lauzange is the capable director. The subjects covered in these recitals, Brahms, Paderewski, MacDowell, and "The Concert Etude," are somewhat of a departure from the lines usually followed.

The Paderewski program, Friday afternoon, was very interesting, both because of Mr. Bacon's intimate details of the life and work of Paderewski and also because of his pianistic skill. Especially worthy of note was the "Fantasie Polonaise."

Ganz Draws Large Crowd

Rudolph Ganz, Swiss pianist, drew a large crowd for the second of the Friday Morning Musicales at the Woman's Club, under the direction of Elizabeth Cuny. The sonata "Eroica" of MacDowell, to which Mr. Ganz gave a reading that held one's interest undivided, was especially appreciated. The gavotte, one of his very recent compo-

sitions, which had its second public hearing in St. Louis, is charming, and into it Mr. Ganz weaves all sorts of the most alluring pictures. The Rudolph Ganz following here is interested in a return engagement. The program was throughout very enjoyable.

Jean Cooper with Orchestra

Jean Cooper, contralto, renewed acquaintance with the many friends she made when she appeared here last season with the orchestra, on her appearance at the "Pop," Sunday afternoon, December 2. Her two numbers were an aria from "Le Cid" (Massenet), and the "Romance" from "Faust," followed by "The Fairy Pipers."

Additional pleasure was given the audience when it was announced that Mr. Zach would include in his program the goldmark overture to "Sakuntala," which had been a feature of the regular concerts on Friday and Saturday. It was well done and well received. A number of encores were requested and granted.

St. Louis Orchestra Returns from Tour

Max Zach, with his eighty musicians and two soloists, Jean Cooper, contralto, and Michel Gusikoff, concert-master of the orchestra, have returned after a successful week's tour. Concerts were given in Charleston, Urbana and Lafayette, Ill., and in Dayton and Lima, Ohio, where the St. Louis Symphony was welcomed by large audiences who are appreciative of the high standard of the work presented to them by Max Zach. Owing to a conflicting date with the Chicago Opera Association, the orchestra cancelled the Cincinnati date, December 8, to postpone it until later in the season. Z. W. B.

Wurlitzer Sells \$5,000 Violin

The Rudolph Wurlitzer Company has sold to Wassily Beserkirsky, the well known Russian violinist, a Francesco Ruggiero violin (Cremona, 1682) for \$5,000. The instrument is said to be a very beautiful example, and experts have pronounced its tone of unusual volume and quality.

Mischa Elman's Middle Western Tour

Mischa Elman, the Russian violinist, is now in the midst of his middle western tour. On Friday, November 30, he played at the Park Opera House, Erie, Pa., to a demonstrative audience. Sunday, December 2, Chicago heard him for the second time this season. He played there at Orchestra Hall to a crowded house. Cleveland was the next city to be captured by the violinist's virtuosity. On De-

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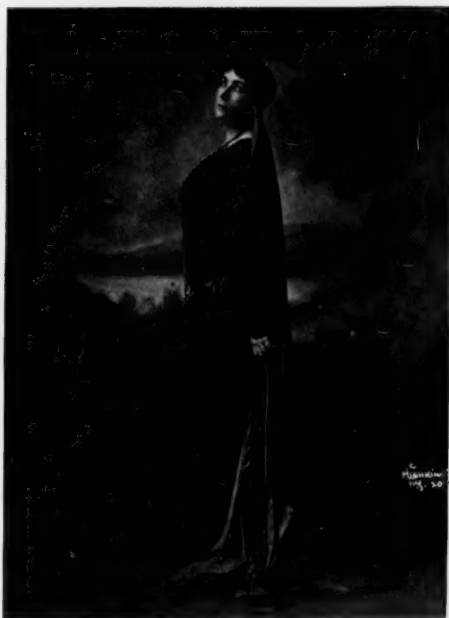
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cember 3 he played there at Gray's Armory. His next recital was on Tuesday, December 4, at Detroit. Arcadia Auditorium was filled to overflowing, and many of Elman's admirers had to be turned away. Thursday, December 6, Grand Forks, N. D., heard Elman, and again his audience was thrilled. Mr. Elman next played at the Fargo Auditorium, Fargo, N. D., on December 7, to a crowded house. From there he left for Bismarck, N. D., and gave his recital in that city on December 8, at The Auditorium. Tuesday, December 11, Sioux City, Iowa, again accorded him a hearty welcome.

Flora Perini's Career

Flora Perini, the dramatic mezzo-soprano, joined the Metropolitan Opera Company in the 1915-16 season, and proving at once her splendid capability as an artist, has appeared regularly in important roles ever since.

Born at Rome, in 1887, she has had a career which has brought her to many of the most important opera houses. She studied with Zaira Falchi at the famous Academy of Santa Cecilia in Rome, graduating as winner of the gold medal in 1907. In 1908 at the La Scala, Milan, she made her debut as Anacoana in Franchetti's "Cristoforo Colombo." Then she sang in Venice and Nice in 1909; in Madrid and Buenos Aires, 1910; in Bari, Rome, Montevideo and Rio de Janeiro, 1911; in Barcelona and Palermo, 1912; in Turin and Petrograd, 1913; in Trieste and Turin, 1914; and again in Rome in 1915. On November 27, 1915, she made her American debut at the Metropolitan Opera House in Puccini's "Manon Lescaut." She has also sung regularly each year at the Teatro Colon in Buenos Aires since the summer of 1910. She created the role of the Prince in Buciaro's "Sogno d'Alma" there in 1914, and Pepa in Granados' "Goyescas," at the Metropolitan Opera House, in 1916. Her principal roles include Mallika in



FLORA PERINI.

Mezzo-soprano of the Metropolitan Opera Company, in "Francesca da Rimini."

"Lakme," Amneris, Azucena, Adalgisa, Meg in "Falstaff," Suzuki, Maddalena in "Rigoletto," Charlotte in "Werther," and others.

Voice, vocal art and beauty have caused a demand for her on the concert stage, as well as in the operatic field, and she appears to great advantage in both.

An Opportunity to Entertain Soldiers

Those who wish to extend the patriotic service they are now doing will, hereafter, have the opportunity to give an evening's pleasure to music-loving soldiers and sailors by providing for them tickets to local symphony concerts, recitals, etc. Many persons who have wished to give an evening of music to an army or navy man have been unable to do so, as there has been no medium through which tickets could be placed with those who would appreciate and make use of them. The National Committee on Army and Navy Camp Music has arranged to co-operate with managers and with other persons who wish to contribute tickets to the men of the army and navy for concerts in their cities. Tickets forwarded to the committee will be placed with the song leaders in the camps adjacent to the cities where the musical events are taking place, for distribution among the men who are known to have an interest in music. If the donor prefers to send tickets directly to the song leader, the national committee will send his name and address on request. It must be borne in mind that even a single ticket will give a whole evening of musical pleasure to a man who greatly needs it. Send tickets or requests for the song leaders' addresses to Frances F. Brundage, executive secretary, National Committee on Army and Navy Camp Music, 130 East Twenty-second street, New York City.

New Work at the MacDowell Club

On Tuesday evening, November 27, the first performance in New York of the political drama in one act entitled "A Florentine Tragedy," by Oscar Wilde, was given at the MacDowell Club. The dramatis personae consisted of Paul Leyssac as Guido Bardi, a Florentine

prince; David Bispham as Simone, a merchant; Mrs. Coburn as Bianca, his wife; and Mrs. Caffin as Maria, a tire woman. The action takes place in Florence. There was some very effective incidental music by Pietro Florida, written for strings, piano and organ. Mr. Florida himself directed the music. Mr. Bispham delighted with a song adapted from Boccaccio's "Decameron." Mr. Bispham and Mr. Leyssac, who carried the burden of the performance, distinguished themselves.

Mildred Langworthy's Program Endorsed

Mildred Langworthy, soprano and dean of the voice department at Cox College, Atlanta, Ga., has made a special recital program of bird songs which is so unusual as to



MILDRED LANGWORTHY.
Soprano.

warrant publication. It follows: "The Cuckoo," Abt; "The Lark," Schubert; "The Nightingale," Alabieff; "The Dove," folksong of Tuscany; "Charmant Oiseau," from "La Perle du Bresil," David; "Spring," Henschel; "The Birdling," Chopin; "Ballatella," Leoncavallo. After hearing the gifted singer at the Cox College auditorium recently, S. Russell Bridges, president of the Alkahest Lyceum System, wrote as follows:

This is to certify that I had the pleasure of hearing Miss Langworthy in one of her song recitals. I was thoroughly delighted with her voice, stage presence and all. She is truly an artist of the first rank in her line and richly deserves the splendid success she has had. I most heartily commend Miss Langworthy to the careful consideration of anyone desiring to engage a successful concert singer.

Bookings for Eleonora de Cisneros

May Johnson, personal representative of Eleonora de Cisneros, has left New York for an extensive booking tour through the South. This will last through January and February, and is destined to keep Mme. de Cisneros busy until late into next spring.

Gusikoff Delights Big St. Louis Audience

At the opening concert of the St. Louis Symphony Orchestra, Mischel Gusikoff, concertmaster, played three movements of Lalo's Spanish symphony for violin and orchestra.



MISHEL GUSIKOFF.
Violinist.

It was a splendid interpretation, and encores were necessary before the large audience could be quieted. Gusikoff is only twenty-five years of age. He performs with considerable strength, warmth, and at all times shows he has absolute control of his instrument. On January 18 and 19, he again appears as soloist, playing the D'Ambrosio concerto in B minor, and early in February will give his own recital.

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T. Earle Yearsley, Tenor

Among those who have been identified with the musical life of Pittsburgh is T. Earle Yearsley, tenor. Mr. Yearsley is a native of Ohio, having spent his boyhood days and received his early musical education in the vicinity of Cincinnati. In 1902, he came to Pittsburgh, entering into musical activities there a few years later. His first appearance of note was with the Oil City (Pa.) Oratorio Society, when he sang the tenor solos in "The Messiah." His associates on that occasion were Christine Miller, Mabel Sharp Herdier and Frederic Martin. "Mr. Yearsley has a pure lyric voice and was at his best in 'Comfort Ye, My People,'" declared the Oil City Blizzard, further stating that the "soloists were exceptionally fine, each receiving a reception that amounted to an ovation." Other important engagements followed, among them an appearance with the Mendelssohn Choir of Pittsburgh. The New York Symphony Orchestra was also on this program, Conductor Walter Damrosch stating that "Yearsley's work was artistically rendered. His voice is particularly adapted to this class of music, which requires soulful and prayerful interpretation." The Pittsburgh Despatch said, "He sang in straightforward fashion, fulfilling the first obligation that rests upon him." After Mr. Yearsley's appearance with the East Liberty Choral Society in the "Creation," Director Robert J. MacDowell declared he "rendered the tenor role in a masterful manner. His conception of the part was dignified, his delivery remarkable and sympathetic. His voice is a pure tenor, well controlled. He is an artist of high attainments, and has the rare ability to reach, interest and please." Another oratorio appearance was in "Elijah" with the Monday Musical Club of Sewickley, Pa., the Sewickley Herald declaring his work "showed a most thorough knowledge of the score." C. E. McAfee, director, stated that he "sang



T. EARLE YEARSLEY,
Tenor.

gloriously not only as regards beautiful quality of voice, correctness of detail, notes, shading, phrasing and distinct enunciation, but with the depth of feeling and musicianly understanding of true oratorio style and tradition. I re-engaged him and he sang in 'Elijah,' again proving himself a true artist and musician. His work is altogether delightful." Mr. Yearsley sang with equal success before the Westmoreland County Music Teachers' Association at Greensburg, Pa. "He has a beautiful rich tenor voice," declared Robert C. Shaw, superintendent of public schools in Westmoreland County, "he is a soloist of rare ability and pleasing personality, and wins his audience immediately."

The writer enjoyed the privilege of hearing Mr. Yearsley recently. His is a tenor voice, produced with remarkable ease, his high tones being especially rich and beautiful. Then, too, he has a fine enunciation to lend added charm to his work. On November 27, he sang before the Tuesday Musicals Club in the auditorium of the Union Arcade, Pittsburgh. The year 1918 starts for Mr. Yearsley with a return engagement with the Mendelssohn Choir of Pittsburgh, his associates being Arthur Middleton and Charles Heinroth. He is also the tenor soloist at the Christ Methodist Episcopal Church, having been associated with Sue Harvard. Mr. Yearsley has likewise enjoyed success in concert and oratorio work in the Central and Southern States.

Isolde Menges in Hamilton

Isolde Menges, the English violinist, played recently in Hamilton, Ont., and scored her usual resounding success. The Daily Times of that city spoke of the artist's "broad, fine sweep in bowing," her "artistic versatility," and her "soul and temperament." Almost a column of superlative praise testified to the esteem in which she is held by the Times critic. In the Spectator of the same city one reads: "Miss Menges has qualities distinctly her own; her bowing is broad and decisive, clean, yet powerful, and virility and depth characterize her playing." Tribute is paid also to her "remarkable technic," her "keen interpretative ability," and her many other artistic qualities. Both papers testified to the



LENORA SPARKES,

Soprano of the Metropolitan Opera Company, who has been engaged to appear as soloist at the annual music festival of the Chicago North Shore Festival Association, which is to be held at Evanston, Ill., May 27, 28, 30 and June 1.

tremendous enthusiasm of the audience and the general desire on their part to hear Miss Menges soon again.

Uda Waldrop's Music Sung

At the recent New York recital of George Hamlin, a new song by Uda Waldrop, called "Sweet Peggy O'Neil," made a pronounced hit and was applauded immeasurably by the audience. Another new Waldrop song, "Love, They Wait for Your Return," has just been published, and Julia Claussen is singing it at all her concerts. Several other Waldrop compositions are in the press and are headed for early issuance.

Maggie Teyte Adopts Soldiers

Maggie Teyte has adopted over one hundred soldiers and sailors in the British and American armies, and is looking out for their material interests. At the present time Miss Teyte is in California, where she will remain for another week before returning to New York and resuming her appearances in concert.



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Marguerite Buckler to Feature Mexican Songs

Marguerite Buckler, who is now with the Chicago Opera Association for the second season, is from Texas and lives on the "border" (as they say out West), on an immense cattle ranch. Miss Buckler speaks Spanish fluently and sings the Mexican songs in a most charming and unusual way. The soprano claims that the Mexicans have their "folksong" just as any other nationality and it would be a surprise to many musicians to find out just how extensive and beautiful the Mexican songs are, especially when sung in Spanish. Miss Buckler says she would rather sing in Spanish than any language she knows, which are many, as she has sung Italian, French and German roles with the opera company.

The prima donna this season is bringing before the public these programs of Mexican songs, which are sung in



MARGUERITE BUCKLER,
Of the Chicago Opera Association, as Carmen.

the native costume, the rarest of "Manton de Manilla," as the exquisite shawls are called, which belonged to one of the Madero families, and Miss Buckler, being very much of the Spanish type, is creating quite a sensation in concert circles for her unique work along this line.

Linnie Love Notes

Following a musicale and lecture given at the Community Hall, Passaic, N. J., November 30, the Passaic Daily News had this to say of the singing of Linnie Love, the young soprano: "Passaic is fortunate in having had the opportunity of hearing Linnie Love, of the Metropolitan Opera Quartet. She has a wonderful soprano voice, with perfect control. Among her numbers were 'The Bird of the Wilderness' (Horsman) and 'They Call Me Mimi,' from 'La Bohème.' She was in excellent voice."

Not long ago Miss Love sang at a reception given by Mrs. Charles E. Fitch (daughter of Charles Francis, who publishes over thirty magazines), West Seventy-second street. She pleased the hostess and guests so much that the former sent her a letter, reading as follows:

MY DEAR MISS LOVE—We certainly enjoyed your artistic singing. You have a beautiful and powerful voice. I have heard only the nicest remarks about your singing. Everyone enjoyed it, and we would all be delighted to listen to you again. With every good wish for your success,
Sincerely,
(Signed) MRS. CHAS. E. FITCH.

Henri Scott's Activities

Henri Scott, basso of the Metropolitan Opera Company, recently completed a western tour which included appearances in Bellingham, Wash.; Portland, Ore.; Salem, Ore.; Boise, Idaho; St. Louis, Mo., and Pittsburgh, Pa. Everywhere the singer was accorded that meed of praise which is invariably his. Among the engagements scheduled to be fulfilled in December are two appearances with the Handel and

Haydn Society of Boston in "The Messiah." Mr. Scott will also be heard in Handel's work in New York. An appearance in Orlando, Fla., and three engagements in Philadelphia will aid in occupying Mr. Scott's time during the remainder of this year. After the New Year, Mr. Scott will return to the Metropolitan Opera Company for appearances for which he is under contract.

Alfred Hallam Busy

December 9 was National Community Chorus Day in this broad land of the free, and in keeping with the occasion was the patriotic service given by the Albany Community Chorus, of Albany, N. Y., under the direction of Alfred Hallam. The service was held at the First Reformed Church, where Mr. Hallam is director of the music. This church was 275 years old last month. No doubt, its founders would be very much surprised if they could know what an important factor music has become in the life of this church. But Mr. Hallam in his conducting not alone has the assistance of a capable choir, but he has made it a point to select a number of hymns that are much more valuable than many that are being heard in the churches today. Most of the hymns sung are selected from about 150 songs in the standard hymnal, the majority of directors passing by and neglecting to find many of the really fine compositions among the other six or seven hundred in the book. Another feature of his conducting lies in the fact that Mr. Hallam does not remain upon the rostrum during the singing, but mingles

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with the congregation, directing from all parts of the church, and in this way bringing about a fraternal spirit which is the fundamental of community music. This feature has brought about the gathering of the younger element in the church. There is an hour or so of song in which several hundred participate each Sunday.

At the service on December 9, the Community Chorus sang "The American Hymn" (Mattias Keller), "The Battle Hymn of the Republic," "Keep the Home Fires Burning," "The Maple Leaf Forever," "The Marseillaise," "Kimi Ga Yo" (the national song of Japan), "God Save the King," "When the Great Red Dawn is Shining," "There's a Long, Long Trail," "America," the new national air by James J. McCabe, and after the invocation, "The Star Spangled Banner." Millicent Smith James sang Allisen's "Song of Thanksgiving," and the hymn for the service was "Onward, Christian Soldiers."

The Albany Community Chorus meets each Monday night for rehearsal with no less than 1,100 in attendance, 900 of whom are registered members. This, coupled with his other duties, makes Mr. Hallam a very busy man indeed. Saturday, Sunday and Monday of each week, he is to be found in Albany; Tuesday he rehearses the festival chorus at Schenectady, N. Y., and the remainder of the week he is at present in New York. However, this is only temporary, for he is formulating a new community chorus at Crotona, N. Y., which will include singers from Bedford and Mount Kisco, and which will require another day of his time, probably Thursday.

Idelle Patterson's Bookings

Idelle Patterson, soprano, sang at Carnegie Hall, New York, November 9, under the auspices of the Swedish Glee Club, where she was splendidly received. Miss Pat-

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erson also appeared at the Robert Treat Hotel in Newark, N. J., on November 21; for the New York Mozart Society at the Hotel Astor, December 1; at the Biltmore Military Concert at the Waldorf-Astoria, New York, and at Hero Land. She will sing on February 1 at the Biltmore Friday Mornings Musicales, on the same program with Caruso.

Miss Patterson has been engaged for a ten weeks' tour with the Minneapolis Symphony Orchestra, beginning April 1. Other engagements are booked for the soprano in Brooklyn, Trenton, Des Moines, Moline, St. Paul and Minneapolis.

Last season Miss Patterson sang on the same program with such celebrities as Ysaye, Kreisler, Casals and Zimbalist, and was one of the leading singers in the Opéra-Comique performances given at the Lyceum Theatre, New York, last spring.

Lisbet Hoffmann at Walker School

On December 8, the Walker School, Simsbury, Conn., had an evening of modern and old French songs of the seventeenth and eighteenth centuries, with Wilma Sanda as soloist and Lisbet Hoffmann at the piano. Another musical event was scheduled for December 19, when the following program was presented: Scherzo, Mendelssohn; "Eccosaisen," Beethoven-Busoni; valse, Chopin; tarantelle



LISBET HOFFMANN,
Pianist.

and "Najaden," Paul Juon; study in C, Rubinstein; "La Campanella," Paganini-Liszt, and rhapsodie, Liszt, rendered by Lisbet Hoffmann. "The Garden Gods," a masque by H. Whiting Colsson, for piano, violin and cello, was also given. Viola Barber, violin teacher at the Walker School, played the violin part.

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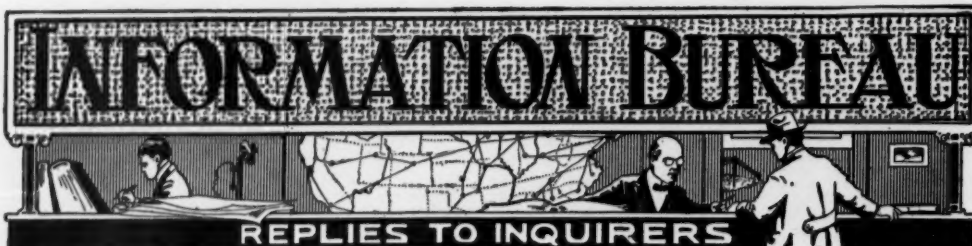
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[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Lifting Weights for Health

Am an advanced pupil on the piano, twenty years of age. A person whom I greatly esteem suggested a progressive system of weight lifting to build up my health. Would such course of weight lifting hinder my finger action? The system requires exercise every other day for about three-quarters of an hour, and the course would last about eight months. The pupil is started with light weights, which are changed for heavier as the body develops. I have heard that Josef Hofmann used heavy weights when a young man.

Training your body with weights ought not to interfere with the action of the hands, but should strengthen the muscles of the arms, so there would be more power in the use of hands. It will probably spread the hands, which will not be harmful for a pianist. Many of those who study for the piano use artificial means to make the hands larger and the fingers more supple. As you will, probably, continue to practise every day, there is no reason why your hands should feel any but a beneficial effect of the training.

Books on Construction of Cellos

I am interested in making and repairing violins and cellos. There are plenty of books on violin making, makers, and repairing, but I have been unable to find anything of a specific nature treating on the cello. What I want is information on the construction, graduation and proper adjustment, etc., etc., of the cello. Talks about it and about the makers and about famous instruments, I can get. If you can refer me to any one or any company who can furnish anything of the kind, I will appreciate it very much. I have applied to The Musicians Supply Company, of Boston. They can't supply it. Is The Violinist still published in Chicago? If so, what is the address? Can you recommend any other good violin publication?

There seems to be a decided lack of books treating of the construction of the cello, though, as you say in your letter, there are many about it, its makers, and famous instruments. A careful investigation of the libraries of two of the leading music publishers of this city fails to produce anything more to the purpose than a small book published by Funk & Wagnalls, entitled "Violins and Other Stringed Instruments," but as the price of the book is only fifty cents, it is probably not an exhaustive treatise on the subject. There is also a "Treatise on the Structure of Violins and All Other Stringed Instruments," by Jacob Otto, but it does not look very promising as to the cello. The suggestion was made that as the two instruments were so much alike that the rules for the violin could be applied to the cello, which was possibly the reason why the violin had received so much more attention.

The address of The Violinist is 431 South Wabash avenue.

Massage for Pianist's Hand

Would you kindly inform me as to the name and address of any professional instructor in New York City who teaches hand massage for pianist's hands? I have reference to hand massage that is given by professional instructors. I ask you to inform me of some well known instructor in that line in New York City. I am under the impression that massage is used for making pianist's hands supple and removing all stiffness. Kindly give me the full address of any professional's name you might mention.

If there are professional masseurs who make a specialty of massaging the hands of piano pupils, the MUSICAL COURIER has never heard of any of them.

A Music Prize

Some one told me that there was a prize offered for a string quartet. Can you tell me if this is true; also how much it is and what the conditions are? Can I get a set of instructions as to conditions?

It is quite true that a prize has been offered by Mrs. F. S. Coolidge. There will be \$1,000 awarded to the composer of the best string quartet written for the special occasion of the first annual music festival, to be held in Pittsfield, Mass. Mrs. Coolidge, in connection with the Berkshire String Quartet, has made the plans for this festival, for which a special hall is being built on Mrs. Coolidge's estate on South Mountain in the Berkshire Hills. The winning composition will have its first performance at this coming festival next autumn. All compositions must be submitted to Hugo Kortschak, Aeolian Hall, New York

City, not later than June 1, 1918. The names of the jury to award the prize have not been announced.

Soldiers, Sailors and Music

Do you think that all the soldiers and sailors enjoy music? I know some young men who never would listen to music, said they did not like it. Now it seems as if the soldiers and sailors were all crazy about music, according to what I read in the papers.

There are, of course, some people who do not like music, some who have declared they could not sit and listen to it; but they are in the minority, and were greatly in the minority even in the time of peace. Still they existed. But from the accounts of the enthusiasm with which any and every musical program has been received in the army camps, one might judge that this minority is practically non-existent at the present time. There is something soul stirring and inspiring about music that must appeal to all the young men who have been in training for the past six months or more, it would seem, and the different conditions under which they are now living may have caused a change of heart as far as music is concerned. Any way the fact remains that wherever there has been any concert by singers, instrumentalists or orchestras, the attendance has been limited only by the capacity of the hall, and the most wonderful enthusiasm has been shown.

Most all sailors love music; even in the days of sailing ships, they sang chantes when pulling ropes, and there is usually an accordion or some instrument among the ship's crews today which is always in requisition whenever the men have a social hour. Almost any sailor, if called upon for a song, will respond and do his best, even if the result be not very musical. Among the many appeals to the generous public are calls for mouth organs, small instruments and talking machine records for men whose stations are outside the large camps and stations. Almost always music is asked for in the isolated stations, which shows what the men prefer above all things for their amusement.

Teachers' Agencies

Would you kindly let me know whether there are any first class agencies for gaining a position in a conservatory in New York City or Chicago?

In the Information Bureau of the MUSICAL COURIER issue of December 6, the names of the teachers' agencies in New York were given. Today we append those of Chicago: C. J. Albert, Teachers' Agency, 623 South Wa-

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed
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437 Fifth Avenue, New York, N. Y.

bash avenue; Brewer Teachers' Agency, 56 East Congress street; Bureau of Fine Arts, 410 South Michigan boulevard; Clark Teachers' Agency, 64 East Van Buren street; Fisk Teachers' Agency, 410 South Michigan boulevard; Thurston Teachers' Agency, 224 South Michigan boulevard; and Yates-Fisher Teachers' Agency, 624 South Michigan boulevard.

Credits for Private Music Study

The Music Teachers' Association of Redlands, Cal., is looking into the question of school credits for private music study with a view to having it adopted in some form by the local Board of Education. We should feel it of great assistance if you could furnish us with a fairly representative list of the towns and cities of the country where private music study is recognized by the boards of education, that we may make direct inquiry into the various methods of handling the question.

Probably the most complete single source of information about school credits for private music study would be the Art Publication Society of St. Louis, Mo. Write to them. Their "Progressive Series" has been more widely adopted for a basis for the granting of such credits than any other method. In order to get absolutely complete information, it would probably be necessary to write to the State Department of Education in each State. Your question relating to books on modern music will be answered next week.

REVIEW OF NEW MUSIC

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Theodora Dutton

"Summer and Winter." Six easy piano pieces for children, carefully fingered and very clearly engraved, suitable for teaching. These melodious little pieces appear to be the labor of one who enjoyed the work of writing them, for they are spirited and pleasing in every way. They will make a welcome change from the necessary but dry technical studies and will serve as little solos for the edification of parents. The names of the six pieces are: "Dancing in the Moonlight," "A Skating Party," "The Jovial Gypsy," "The Lotus Lake," "In a Jaunting Car," "At Grandmother's Fireside."

Homer N. Bartlett

"The Pleiades," a concert study in C for the piano. This very brilliant, full and sonorous concert piece is marked op. 269, and is evidently the work of a facile and experienced composer. The Pleiades are seven small stars in Taurus. What connection the name has with a concert study is not clear. Perhaps the composer heeded Emerson's advice and hitched his wagon to a star on account of the pull of the star drift. At any rate, the concert study in C is powerful and difficult without being too new in matter and in manner.

Charles T. Griffes

"Roman Sketches," four pieces entitled, respectively, "The White Peacock," "Nightfall," "The Fountain of the Acqua Paola," "Clouds." Modernity is the watchword of the composer of "Roman Sketches." They are full of atmosphere and color, more color than drawing, in fact. Played with beauty of tone, great variety of power, and a judicious use of the pedal, these new works will prove effective. There are no outstanding melodies, no clear cut themes of the classical sonata order in these "Roman Sketches," but they are the product of a musician of fine feeling and imagination, nevertheless. They are by no means easy to play and they cannot sound well unless they are beautifully played by a capable artist.

Henry Holden Huss

Three pieces for piano, op. 26: "Menuet Roco," "On the Lake," "The Brooklet," dedicated, respectively, to Ossip Gabrilowitsch, Leopold Godowsky and Rudolph Ganz. The dedications show that the pieces are brilliant concert pieces requiring good performers, though there is nothing in these well written and modern works that is at all difficult to the great artists named on the cover. As advanced teaching pieces these new compositions by one of New York's best known teachers ought to enjoy considerable success.

A. Borodin

Three compositions, "Au Couvent," "Revery," "Noc-turne," arranged for the organ and marked with all the necessary registration, by Ferdinand Dunkley. The three pieces are published together under one cover and they fill only ten pages. Organists have here an opportunity of adding to their repertoire three attractive, short, practical examples of a well known Russian composer's art, skillfully transcribed for the modern organ in America.

Cyril Scott

"Irish Suite" for violin and piano, consisting of two pieces, "Irish Lament" and "Irish Dance." In these compositions the composer follows his familiar practice of sounding together a good many notes that are usually kept far apart by less venturesome composers. There is no reason why unfamiliar notes should not be introduced to each other, provided the resulting combination gives pleasure to the hearer. Cyril Scott has managed to make an enviable reputation by means of his characteristic harmonies, and it is likely that these Irish pieces will please those who like the manner of Cyril Scott.

LIDA HELEN THOMPSON, LOS ANGELES, CAL.

"Music Foundation Games." An aid to teachers in presenting first principles of music. (Published by the author.) Consists of a number of large cards upon which are printed music lines with treble and bass clefs. Also small cards, blue and pink, with notes of various lengths, rests and letters. This is accompanied by a beautifully printed illustrated book containing directions as to how the game is to be played. The games are variously named "The Keyboard Game," "The Game of Madam Treble Clef," "The Listening Game," "The Fairy Game," "The Note Game," etc. These games are developed through twenty lessons. They should be of interest to those teachers who have to deal with small children.

MUSICAL COURIER READERS

Denver Objects to Alma Gluck

Denver, Colo., December 5, 1917.

The Editor, Musical Courier: After the recent incident here, when some of Alma Gluck's auditors left the hall because that singer placed German songs on her program, feeling has run high in Denver.

The Loyal American Music Lovers Society sprang up over night, and phones were kept busy demanding of local musicians that they register themselves as against German music! The undersigned descends from Pocahontas; settlers in the first boatloads from England to Jamestown and New England; and of families whose patriotism has been blood proven in every crisis in the nation's life since 1620. She feels entitled to speak as a true blue American; she is the daughter of an officer and has of her close kin three officers and scores of privates under arms and in khaki now, and proposes the following compromise, namely:

Let Congress strike from concert halls, opera houses and publishing houses the output of living German composers, singers, instrumentalists, etc., but leave us the immortal dead from Wagner back to Bach! Stipulate that songs of this period shall be sung in English, not German, the latter language being guttural, and non-beautiful, except to Teutons.

To American ears Alma Gluck's defence that she is giving much money to the Red Cross strikes the wrong note. This is not a money question, although money is involved. What one foreign woman does or does not do in regard to the Red Cross and the Government matters little! The roots of the question go far deeper. Certain gifts of genius, liberated from lofty souls among nations and down the centuries cease to be racial and become incorporated in the epic heart of mankind at large. As well discard law because Moses was a Jew as to oust Beethoven because he was a German; or cast aside Isaiah and the Psalms, forsooth, because of their Semitic writers, as to throw contempt upon Bach, Beethoven and Brahms because their mighty souls had Teutonic habitat once upon a time! No one can feel a deeper repulsion toward the modern German than the writer! The Prussian mixture of capacity, egotism, brutishness and treachery, elicits exactly the instinctive affection (?) one gives to the rattlesnake and the hyena.

But Luther and the three B's, I dare to say, cannot be eliminated! Their nobility of thought, their lofty note of truth and toil and knowledge, the majesty, the dignity, the imperishable beauty of their utterances, should make them sacred from attack. Each one of these men was fired with a living call of inspiration from God's great altar of creation. Mrs. Browning phrased it happily when she wrote to the rattlesnake and the hyena:

"This music is of strong stature—strong to pass to God." If we turn Hun and put from us the God-given and not to be replaced beauty of the symphonies, the Brahms setting of the 13th Psalm, the solemn beauty of Beethoven's slow movements, Bach's deathless fugues, wherein will it profit us? I, for one, will sing no hymn of hate and oblivion to the world's best and highest in the tonal art. I will fight for the three B's, as I will for my faith, the Scriptures, my own country, the lives of my dearest. Alma Gluck did not sing "The Star Spangled Banner" well. Her

voice was wooden and colorless throughout. The seven little tones as they file from a heart to a singer's lips, beat the secret service folks in unearthing and declaring to the initiated the secrets of the said heart! Gluck's singing of the anthem was a duty, a courtesy, a placid bid for popularity, and not the real thing, inspired by the red hot patriotism of Mrs. Atherton, Miss Young and such of us as are sending our hearts' dearest into battle.

L. A. RIVERS.

Cecil Arden Bookings

Cecil Arden, contralto, of the Metropolitan Opera Company, sang recently at Camp Upton, and appeared on Friday and Saturday of this week, December 14 and 15, at the MacDowell Club, New York.

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Marie Kryl, daughter of Bohumir Kryl, famous band-master and cornetist, is to appear as soloist with the Chicago Symphony Orchestra, Frederick Stock, conductor, in Chicago, December 21 and 22. This announcement is no surprise to those who have followed Miss Kryl's musical career from childhood. Today, not yet eighteen, she is the youngest soloist ever scheduled to appear with the Chicago Orchestra. Miss Kryl will play the Liszt concerto in E flat. She plays twenty-two concertos from memory, and from this extensive repertoire Mr. Stock selected the Liszt concerto.

Miss Kryl was born in Philadelphia. She began playing in public at the age of five, and at the age of nine made a coast to coast tour with her father and her sister Josephine, who is an accomplished violinist, a pupil of Ysaye. This tour was literally a series of artistic successes. In every city visited, and the tour included the larger cities of the country, the musical critics were more than enthusiastic in their praise.

Two years ago Miss Kryl played with the Chicago Symphony Orchestra on a tour of such cities as Indianapolis and Cincinnati, Frederick Stock conducting. Her forthcoming engagement is her first appearance with this orchestra in Chicago.

Even when a little girl Miss Kryl amazed her audiences by her technique and temperament, and the predictions of the critics that her later work would show her to be an artist of wonderful achievement have been more than verified.

In her work Marie Kryl shows the results of wonderful native talent combined with careful training. She has studied with Henriot Levy, and in all her musical career she has had the invaluable guidance of her father.

On March 17 Miss Kryl will give a recital at Cohan's Grand Opera House, Chicago, under the direction of F. Wight Neumann.

The Musical Gazette, of Zurich, announced that a manuscript of an unknown grand serenade for thirteen wind instruments by Mozart has been discovered in the shop of an antiquary at Munich.

**LEO
ORNSTEIN**

It is really impossible to adequately describe the triumph of LEO ORNSTEIN on the Pacific Coast.

LEO ORNSTEIN went to the Coast with a total of seven contracts from L. E. Behymer, of Los Angeles, and Frank W. Healy, of San Francisco.

Mr. Ornstein left Seattle to resume his eastern dates without being able to accept contracts offered to him by:

The Apollo Club, of Portland, Ore., for December 13th.

A return engagement for his seventh recital in San Francisco by Frank W. Healy.

A return engagement at Sacramento, Cal.

A return engagement at Oakland, Cal.

Mr. Healy also offered dates at Salem and Eugene, Ore.

LEO ORNSTEIN will play:

Brooklyn, N. Y., Academy of Music (Choral Art Club) December 20th.

Chicago, Ill., Philharmonic Orchestra, December 23rd, and

**WILL GIVE HIS FIRST NEW YORK RECITAL
of the SEASON AT AEOLIAN HALL on
January 15th at 3 p. m.**

For further dates and particulars apply to

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KNABE PIANO USED

ROSA RAISA

**GREATEST
DRAMATIC
SOPRANO**

Press Opinions of Her Recent Operatic Appearances in Chicago :



© Moffett, Chicago.

As Maliella in "The Jewels"

AS MALIELLA

MISS RAISA STAR OF "THE JEWELS"

By Karleton Hackett.

Miss Rosa Raisa added another striking role to the list of her creations. She looked the Neapolitan girl to the life, and she sought to dignify the wayward child by an imaginative force that made her a psycho-pathogenic study in perversion. You could not quite dismiss her with a word as merely the corrupt spawn of the gutter, since Miss Raisa gave a deeper meaning. The music she brought out with stunning power and instinctive feeling for its rhythms. It was remarkable singing such as would have been a joy to Wolf-Ferrari if he could have heard it, which one day he undoubtedly will, for she will sing this role many times in the future.—*Evening Post*, December 10, 1917.

Miss Raisa's Maliella was, perhaps, the outstanding feature of the performance. Her reading of that wayward heroine was somewhat more Italianate than Mme. White's had been. It was powerfully set forth; gusts of passionate feeling tore through it and the somewhat hard angle to Maliella's character was accentuated.—*Chicago Herald*, December 10, 1917.

ROSA RAISA SINGS MALIELLA WITH A VOICE OF RAVISHING BEAUTY.

Indeed in this role, the remarkable young Russian produced effects of shading and tonal manipulation worthy the greatest vocalists of today—and many who are no more. By nature, Miss Raisa has a voice of wide range and truly heroic power.

She must employ all the scientific and instinctive resources of her art to illuminate the Maliella score.

REMARKABLE PERFORMANCE.

This she did with consummate poise and assurance, furnishing another remarkable vocal and histrionic characterization to add to our remembrance of her Aida, Valentine, Mrs. Ford, Francesca, and her Isabeau.—*Chicago American*, December 10, 1917.

The most vivid memory of the performance attaches itself to Rosa Raisa, who made her first appearance as Maliella. Every time that an Italian dramatic soprano role has appeared

in the offing this year, there has been reason to give thanks that Miss Raisa is a member of the organization. She was a stunning Maliella, one wherein extraordinary singing, good impersonation and her own intelligence were well combined.

She knows the value of effective color combinations in costuming. The brilliant red of her first appearance struck the note of the character in a way that none of her predecessors have been able to do. She was a young savage, abounding with energy. She sang, and the chorus and orchestra were carried along with her. She lashed out at a Camorrist—Desire Deferre was playing the part—and the resounding slap was one that will hardly make him envious for his role. She adopted a rolling low-class walk, which is by no means Miss Raisa's normal gait on the stage. The feeble uses of type will not permit a reproduction of the savagely rolling r's or hissing, spitting sibilants of her speech, still less can they indicate the gorgeous voice that dominated anything and everything within hearing.

She was not a nice girl, this handsome, clawing, half-civilized tiger cat, but she was a fascinating study. For the way Miss Raisa brought about one thing she deserves an extra meed of thanks. That was the extremely tricky, extremely unpleasant ending of the second act. Here she managed to convey definitely the course of the plot, at the same time without giving offense and with a pictorial value. This combination of effects is something that no Maliella has been able to do since the opera was first staged here.—*Chicago Journal*, December 10, 1917.

Miss Raisa yesterday confirmed the suspicion that she would be a first rate reason for restoring "The Jewels of the Madonna" to the active repertoire of the Chicago Opera. The least praise that may be uttered for Raisa and Crimi is that they were better than their predecessors. She hung her Maliella at once on the line with the best achievements of the women in dramatic opera. The role submitted no musical task to the best singer of Santuzza, of Aida, and of Mrs. Ford the stage has known. Her facile gift for good acting was again made clear with an impersonation of the sex-conscious foundling that may be described as vivid, live, in exact relation to the drama, and, in the terms of opera, credible. Her acting had reason, detail, color, feeling, and the reticence which is the season's addition to her inventory of admirable attributes.

Your memories of the opera stage include nothing finer and little so good as Raisa's way where, in the last act, the girl tells the Camorrist bravo about her seduction by the despised farrier.—*Chicago Tribune*, December 10, 1917.

ROSA RAISA AS MALIELLA.

Rosa Raisa, who sang the role of Maliella at yesterday's production, brought to her interpretation a vocal equipment which far outshines that of any other interpreter we have heard. Her voice has thrilling power, warmth, even range and brilliance. In the dramatic moments, of course, she rises to the exigencies of the character. She certainly made a Maliella good to look upon.—*Chicago Daily News*, December 10, 1917.

AS ISABEAU

RAISA OPENS OPERA SEASON IN "ISABEAU"

ITALIAN SOPRANO APPEARS IN AMERICAN PREMIERE OF MASCAINI WORK AT AUDITORIUM.

By Edward C. Moore.

For Miss Raisa was the peak of the performance. If anyone else than she had appeared in the role, it would have been unthinkable. Manager Campanini has always announced his faith in her as being the dramatic soprano among dramatic sopranos, and it seemed evident last night that his faith was entirely justified. In seasons past she had a voice of more power than most of the other principals put together. Last year she had some added elements of merit; last night she had still more. Her voice still has power, but it has quality as well. The first act solo beginning "Questo mio bianco manto" was a gorgeous performance, likewise the final duet between her and Giulio Crimi.

She has a good sense of the stage, does Miss Raisa, and her ability in this respect is not at all diminished from the fact that she is an exceedingly handsome woman. She knows how to be dignified without being stiff. Even the sensational part of the opera, the horseback ride, she managed with a serene calm that robbed it of all offense. She appeared in a long flowing gown, there was a flash as she disappeared out the gate, then another brief view of a horse trotting briskly across the back of the stage, pink fleshings and waving blond hair, and the vision was past. It reappeared in the same way at the end of the ride, and the scene about which the opera was constructed had finished.—*Chicago Journal*, November 13, 1917.

TRIUMPH FOR RAISA.

Rosa Raisa as Isabeau had a veritable triumph, and sang and acted the part with keen

perception of its requirements.—*Chicago Examiner*, November 13, 1917.

ROSA RAISA CREATES TITLE ROLE.

Rosa Raisa, who created the title role last evening, has made remarkable strides in her art, and her singing revealed to us one of the greatest dramatic soprano voices of the day. Her voice is so rich and pure, so powerful and yet so sympathetic, that she made a great personal success.—*Chicago Daily News*, November 13, 1917.

By Felix Borowski.

Miss Raisa sang the music of Isabeau with remarkable skill; nor was she found wanting in the histrionic aspect of her art. The episode in which the mantle which covers the nakedness of the maiden is removed was done as well as such a situation could be done, for it is a situation which hovers between the sublime and the ridiculous. There are singing actresses who would have been less delicate in it than Miss Raisa. The voice of this exponent of Isabeau was often stirring to the ear. It is not a voice of voluptuous charm, but its possessor makes much of its dramatic possibilities.—*Chicago Herald*, November 13, 1917.

By Karleton Hackett.

Miss Raisa sang magnificently all the evening, and in the final scene reached the greatest height of dramatic intensity and tonal beauty she has ever attained. During the past summer her voice has matured in most gratifying fashion, so that the acidity which was apt to creep into the tone has mellowed into the lusciousness of ripe fruit. Her power seemed unlimited and the tones soared out over the orchestra as the dominating note, no matter what the thunderous volumes surged about her. The score was very rich and colorful, and Mr. Campanini brought it all out with mastery command and as if his heart was in his work. Also he knew just how much Miss Raisa could stand, and let his men go with full confidence.—*Evening Post*, November 13, 1917.

"ISABEAU" SUNG BRILLIANTLY BY RAISA.

Campanini also offered a second intermezzo by Francis Scott Key, entitled "The Star Spangled Banner," with Rosa Raisa exhibiting some high B flats.

The vocal and histrionic honors of the evening go to Rosa Raisa. One cannot say too much for this rarely talented young singer, whose youth and modesty are as appealing as her intelligence and art are compelling. As I have said so often before, superb training has made her voice one of the most beautiful sopranos on the stage today. It has the lyric quality as well as the power needed for the perfect soprano, and is produced with flawless ease. This was evidenced in the consummate aplomb of her attacking high C, swelling it to full force, and diminishing it to a thread with lovely color.

A DESERVED OVATION.

Her role is none too easy. She managed the Godiva scene very discreetly. In the first act Raisa was given a veritable ovation, halting the action for a time, and it was richly deserved.—*Chicago American*, November 13, 1917.

AS VALENTINE

By Frederick Donaghey.

Yet, had Campanini been there to conduct it as well as he did in the January performance, the revival would have possessed most of the merits of Mr. Graff's hip-hip-hurrah; while it had points that were better. Raisa's Valentine, for one, I recall nobody else so good as she is in this part, which she makes seem important in spite of the handicap of had, uninteresting music. This gifted young Russian belongs in any competent reply to a query concerning the great opera singers of today. Marguerite, the De Nevers, had a cold, but went through in the fashion. Miss Christian reappeared to sing Marguerite de Valois; Miss Sharlow was less of a puritan than before as the page, and sang the famous aria brightly and truly, if not with the right touch of devilry.—*Chicago Tribune*, November 27, 1917.

"LES HUGUENOTS" A TRIUMPH FOR RAISA.

By Herman Devries.

The story of last night's performance of "Les Huguenots" is told in one word—Raisa. If the public of Chicago has fathomed before with admiration to the singing of this remarkably gifted young Russian, they have never, I think, received the thrill of her magnificent voice as it went through the immense auditorium last night. Until now, there has always been an admirable restraint in Raisa's volume of tone; she has always used a little less—sometimes a good deal less—than the maximum.

But yesterday, the audience knew the marvelous possibilities of her voice for the first time. If I used the word magnificent above, I repeat it here with emphasis—Raisa's singing was magnificent.

Valentine's music runs the entire gamut of the soprano voice, even taking in some of the territory of the mezzo-soprano. To every de-

mand, the glorious organ of Raisa answered triumphantly. The medium and lower registers of this extraordinary soprano have the timbre of the contralto, and the upper tones go forth like veritable shafts of silver—clarion-like—overflowing the limits of the auditorium—seemingly limitless themselves.

RAISA IS GREATEST.

Rosa Raisa is undoubtedly the greatest dramatic soprano of today among the rising generation of artists.—*Chicago American*, November 27, 1917.

AS AIDA

ROSA RAISA'S "AIDA" DISTINCT TRIUMPH

CAMPANINI PRAISED FOR GREAT CLIMAXES AND UNIQUE FINALE; "FAUST" TONIGHT

By Maurice Rosenfeld.

Campanini and Raisa gave distinction to the performance of Verdi's "Aida" at the Auditorium last evening; the former as the director of the opera and the latter as its titular exponent.

I cannot recall any operatic director who can get so much out of the score of this work as our director, Campanini, can, either in the matter of great climaxes or in the finer shading of the music, and the stupendous manner in which he builds up the finale in the "triumph" scene before Thebes is certainly unique.

ROSA RAISA RECALLED MANY TIMES.

Rosa Raisa, whose remarkably artistic operatic work in her presentation of "Isabeau" last Monday evening won her the unanimous praise of the city's opera public, has developed into a marvelous singer of dramatic soprano roles, and her interpretation and portrayal of the title role of Verdi's masterpiece may be catalogued as one of the best ever heard in this city. Not only did she score with her singing of the "Ritorno Vincitor" in the first act, so that she was recalled numerous times, but she was given an encore after her solo in the "Nile scene"—a tribute I cannot remember ever having been evolved by any other dramatic soprano in Chicago for more than twenty years. Such resonance and power, such beauty of tone, such purity and such perfect control of her vocal resources made Raisa the star of the performance and the audience paid homage to her with numerous curtain calls.—*Chicago Daily News*, November 15, 1917.

Miss Raisa created something of a sensation on Monday night by her remarkable singing in "Isabeau." She was greater last night because her role was greater. This young artist would seem to be well on her way to occupy the same position among dramatic sopranos that Amelita Galli-Curci does among coloraturas; that is to say, at the head, with a long, long way between her and the next corner. In the number of years of opera going, I have never heard the role of Aida sung nearly as well as Miss Raisa did it last night. It was not only stirring, exciting singing, but it had characterization, feeling, color, all the elements that mark the difference between a great singer and a second rate.

One grows accustomed to hearing powerful notes whooped out in the triumphal scene of the second act. The louder they are, the better for the scene. Miss Raisa, of course, did all that. She was able to do it in past seasons when her voice was full of faults. But the Nile scene gave her a new angle. It had personality. One could really feel that her lament for her own land meant homesickness, that in the wooing of military secrets from Radames there was finesse, something held in reserve beneath the surface. This has never been propelled across the footlights before in my recollection.—*Chicago Journal*, November 15, 1917.

"AIDA" IS AGAIN TRIUMPH FOR ROSA RAISA.

SINGER'S CLARION VOICE DELIGHTS IN PART WHICH SEEMS WRITTEN FOR HER.

By Herman Devries.

Whenever Rosa Raisa's name appears upon the program one always begins a litany of praise, each hymn sung in a different key, but all of them expressive of edification and gratified astonishment at the vocal stature and development of this young woman.

Writing of her "Aida" is repeating what one said in other words about her work as Andre Chenier in "Isabeau," as Valentine of the "Huguenots" and as Francesca da Rimini.

The music of "Aida" seems carved for the soprano of Raisa. Often has one heard the simile, "a voice like a clarion," yet never has it seemed more apt than in describing the smooth, even, rich, flowing tone produced by Rosa Raisa.

QUALITY IRREFRACHABLE.

Whether in the lyric line or the passage of dramatic intensity, the quality is irrefrachable fine.

Miss Raisa is, as well, an exquisite musician and a very intelligent actress. She went so far as to sacrifice her looks and made Aida a genuine negress, fuzzy hair, heavy lips and a coloring that left no doubt as to her birthplace. Her progress in the last ten months, taken in its ensemble, is amazing.—*Chicago American*, November 15, 1917.

For Concert Dates, Address: Concert Bureau, Julius Daiber, Auditorium Theatre, Chicago, Ill.

SEAGLE AND THATCHER IN CHATTANOOGA CONCERTS

Home City Welcomes Famous Baritones—Community Music—An Enterprising Music Club

Chattanooga, Tenn., December 14, 1917.

Chattanooga is being given opportunity to welcome home in concert recitals two celebrated baritones, Oscar Seagle, of New York, and Burton Thatcher, of Chicago, both of whom are former Chattanoogaans. The recital of Burton Thatcher took place Tuesday evening, December 4, in Pilgrim Congregational Church, under the auspices of the Chattanooga Music Club, and was attended by a vast concourse of music-lovers. While here, Mr. Thatcher was the guest of his mother, Mrs. Edna Thatcher, and his sister, Mrs. O. P. Darwin, the latter being a pianist of distinction.

The concert of Oscar Seagle will be held December 20, when he will repeat the program given recently in New York, and published in a later issue of the *MUSICAL COURIER*. Mr. Seagle, while here, will be the guest of his father-in-law, S. T. Dewers. Mrs. Seagle, their son, Juan and daughter Betty will also be present.

St. Nicholas Bazaar at St. Paul's

August Schmidt, organist and choirmaster of St. Paul's, opened the St. Nicholas bazaar of St. Paul's Church with an organ recital, Wednesday evening. Among a noteworthy program of organ numbers, Professor Schmidt played a Russian march and an arrangement of an andante movement of a string quartet by Debussy. He was assisted by Eloise Baylor, soprano, formerly of the Opera House of Barmen, Germany; J. Victor Golibart, tenor, and Stewart Roberts, baritone. Professor Schmidt was former accompanist of Oscar Seagle, and organist of the American Church in Paris. Recently Professor Schmidt entertained in his studio the membership of the Sinfonia Society, of which he is president. He gave a unique entertainment of shadowgraphs in which scenes from various operas were enacted in silhouette, to the music of graphophone artist records. "Carmen," "Rigoletto," "Faust," "Pagliacci," and "Madame Butterfly," were represented. Geoffrey O'Hara, of Fort Oglethorpe, gave an organ program. J. Victor Golibart sang a composition of Professor Schmidt's, entitled, "A Little Song of Life."

Chattanooga Music Club

Prof. R. L. Teichfuss, dean of music in Chattanooga, and head of the Chattanooga College of Music, gave the regular program of the Chattanooga Music Club, at the Court House Auditorium, Monday night. He was assisted by Mrs. R. L. Teichfuss, and a group of talented Chattanooga musicians. Geoffrey O'Hara, military chorister of Fort Oglethorpe, conducted a program of community music at the Court House Auditorium, Sunday, the event closing "Hospitality Week" in Chattanooga, during which

week hundreds of soldiers of Fort Oglethorpe were entertained in Chattanooga homes. Mr. O'Hara's program was participated in by several local musicians. Mrs. Morris Temple of the Women Clubs Committee was in charge of the entertainment.

Under the able leadership of Joseph O. Cadek, of Cadek Conservatory, who is president of the club, Chattanooga Music Club has exceeded everybody's fondest anticipations in its campaign for an associate membership of 500. When the returns were all in the number totaled 600. Never in the history of the "Dynamo of Dixie" has music been at such a premium. People hereabouts are doing without meat, wheat, other "eats" and heat, but do without music? Never.

K. M. V.

A Champion of Preparedness

No member of the Metropolitan Opera Company is more thoroughly prepared or more dependable than Lila Robeson, who has just begun her sixth season with that organization. Miss Robeson's watchword has always been "preparedness," and she has carried this before her as a lamp unto her feet. The elimination of German opera from the repertoire has played havoc with many artists, but so thorough has been Miss Robeson's preparedness that it causes her no concern since her roles embrace fully as many French and Italian operas as German. Always a diligent student and observer, she has schooled herself to be prepared for any emergency. Never has she been called upon for any service and been found wanting, and, indeed, the management would not hesitate to enlist her services at a moment's notice for an important appearance.

As an instance of her remarkable state of preparedness, her debut this season as the Innkeeper in "Boris," Monday night, December 3, will suffice. Three days before the performance, she was advised that she was expected to appear in this opera and was asked if she knew it. Miss Robeson replied in the affirmative, and also stated that she knew all three contralto roles and was prepared to sing whichever one was assigned to her. Without a rehearsal she sang the part, and no one would have guessed from the manner in which she fulfilled her duties that she had not sung the role many times. Miss Robeson's name does not figure frequently enough on the programs to suit her admirers, but she takes most of the orchestral rehearsals and is one of the pillars of the opera company. Of the sixty-five roles she is prepared to sing on short notice, forty of them she could do on a S. O. S. call.

Namara Forced to Cancel Several Engagements

Owing to a severe attack of laryngitis, Namara, the young lyric soprano, has been forced to cancel all of the engagements that would have come within the next ten days. The most important of these is her Princess Theatre recital of December 20, which will be given some time after the Christmas holidays.

OMAHA, NEB.

This city enjoyed the enviable pleasure last week of a visit from the San Carlo Opera Company, which, in the course of a three days' engagement, produced "La Gioconda," "La Traviata," "The Jewels of the Madonna" and "Il Trovatore."

True to the ideals for which he has become known and appreciated throughout the country, Mr. Gallo again has made extensive improvements and additions to his company since its last visit. The stage settings, properties and costuming have become elaborate to the point of sumptuousness, and the vocal standards of the casts are on a consistently high plane. Mr. Gallo has chosen for the leading roles not only singers with beautiful voices, but in addition such as are able to act with intelligence and telling effect, so that the characters they represent and the situations they enact are vital and convincing to a remarkable degree.

In Marcella Craft, Mr. Gallo presented an artist of superlative qualities. Her Violetta was a thing the memory can long afford to dwell upon, satisfying and artistic in every way. She was highly appreciated here and made friends who will welcome her royally should she again visit the city. Elizabeth Amsden is also proving herself a valuable member of the company. Her beautiful voice and sympathetic appearance and temperament are tremendous factors in her favor. Miss Amsden starred in "The Jewels of the Madonna" and in "La Gioconda." A rich voice of sympathetic timbre was revealed by Marta Melis, who took the part of the mother in the same two operas. Manuel Salazar again showed the same wealth of voice and the same full temperament in acting that have won him success on previous visits here. He shared with Giuseppe Agostini first honors in the tenor roles, both artists giving good account of themselves in the parts they essayed. Luisa Darclee appeared with abundant success as Leonora, and Angelo Antola sang some of the leading baritone parts. Stella Demette is another sterling artist whose vocal virtues are of a high order. Others who made the most of their opportunities were Alice Homer, Frances Morosini, Messrs. Royer, Cervi, De Biasi and others.

The performance of the orchestra under Carlo Peroni was efficient and satisfying throughout. Thousands of people witnessed the productions, the large element of khaki-clad soldiers giving a distinctive military touch to the opening evening. Lucius Pryor was the able and indefatigable local manager.

Fontenelle Hotel Recitals

Willnot Goodwin, baritone; Florence Austin, violinist, and Lee Cronican, pianist, were heard in recitals at the Fontenelle Hotel on the evenings of November 28 and 29. Mr. Goodwin has an agreeable baritone voice, which he

GENEVIEVE VIX

The Incomparable Manon



"DEBUT OF VIX IS SENSATIONAL."

—Chicago Examiner, December 2, 1917.

"IN GENEVIEVE VIX, THE FRENCH SOPRANO, WE HAVE INDEED A REAL FIND."—Chicago Daily News, December 6, 1917.

Concert Tour Now Booking

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FRIDA BENNÈCHE WEARING A TAFEL GOWN.

The name of Tafel is becoming better known every day to concert and operatic artists. It stands for the very best that is to be had in the line of evening frocks, smart afternoon gowns and even rakish street costumes. There are today many well known singers who put themselves absolutely into the hands of this clever artist, for Mme. Tafel is surely deserving of that title, and as a result are acknowledged to be among the most chic of the professional world. Last week, the magnificent rose frock worn by Emma Roberts, contralto, at her Aeolian Hall recital, caused much comment. It was even referred to by one paper as one of the artistic settings of the recital. This picture of Frida Bennèche in another of these Tafel creations will verify the truth of the foregoing statements. Mme. Bennèche, although of French descent, is very frequently taken for Spanish, because of her dark eyes and fair skin. As a color most admirably suited to her particular style, Mme. Tafel selected the deepest emerald green velvet, which was skillfully combined with crystallized passementerie. The novel feature of the gown is its two-pointed train, finished with heavy beaded tassels, and the close-fitting bodice, which is in direct contrast to the full, soft lines of the skirt and over-tunic. A Tafel gown not only means the most fashionable in style but the very finest in material and finishing. Mme. Bennèche is one of the many singers who find complete satisfaction in everything that is turned out of the Tafel establishment.

uses in a straightforward way in the delivery of songs exclusively in the English language. He also gave an effective reading of Wildenbruch's "The Witch Song." Miss Austin exhibited some very brilliant and polished violin playing, and Mr. Cronican discovered to his hearers a most remarkable technical equipment.

Nebraska Chapter, N. G. O.

The first public service of the Nebraska chapter of the American Guild of Organists was held yesterday afternoon at All Saints' Church, the choirs of that church and of the First Presbyterian Church participating. Several beautiful choral numbers and a quartet were sung, and organ solos and accompaniments were played by the director, J. H. Simms, Ben Stanley, Mrs. E. R. Zabriskie and Martin W. Bush. Dean Tancock delivered an address. The officers of the chapter are Ben Stanley, dean; J. Frank Frysinger, vice-dean; Martin W. Bush, secretary and treasurer.

Brill Pupils Heard

A public recital by artist-pupils of J. E. Brill, violinist, was given yesterday afternoon at the Schmoller and Mueller auditorium. J. P. D.

Treharne Program at Musicians' Club

On Tuesday evening, December 4, the pleasant rooms of the New York Musicians' Club were crowded to hear a program of songs by Bryceson Treharne. Mr. Treharne himself was at the piano. Many of the songs have already been heard in public. They were done full justice to by four excellent artists—Sue Harvard, soprano; Marie von Essen, contralto; Joseph Mathieu, tenor, and Robert Maitland, basso—and proved again to be among one of the

most interesting contributions to the present day song literature.

There was hearty applause for the artists and for Mr. Treharne, who held an impromptu reception at the end of the evening and received the congratulations of all present.

Karl Schneider's Activities

Karl Schneider, conductor of the Treble Clef Club of Philadelphia, announces that the concerts of that organization will be given in the Bellevue-Stratford, Philadelphia. The first one is scheduled to take place in January, and the second, in April. Mr. Schneider promises some interesting programs for these events.

Among the artist-pupils of Mr. Schneider who are winning praise in the musical world are Ethel Rudderow, coloratura soprano. Miss Rudderow sang during the summer as soloist with the Ocean City Orchestra, Ocean City, N. J. Rudolph Sternberg, bass, is another gifted pupil of Mr. Schneider. Mr. Sternberg enjoyed excellent success recently when he appeared as Ramfis in the performance of "Aida," given by the Philadelphia Operatic Society under the direction of Wassili Leps.

Carl Formes Returns from Opera Tour

Carl Formes, the American baritone who created such a favorable impression when he appeared in Mozart's "The Impresario" in New York last spring, has just returned to New York from a ten weeks' tour as leading baritone with the La Scala Opera Company. He achieved a distinct success in every one of the dozen or more roles in which he appeared.

CONCERT RECORD OF SONGS BY SOME OF OUR BEST AMERICAN COMPOSERS

Paul Ambrose

Tomorrow Comes the Song.....Earle Tuckerman, New York
The Shoozy Shoo.....Marie Morrissey, New York

Floy Little Bartlett

Sweet Little Woman o' Mine.....Evan Williams, Boston
Sweet Little Woman o' Mine.....Harvey Hindermeyer, New York
If I But Knew.....Mme. Buckhout, New York

Marion Bauer

Oriente.....Emma Roberts, Winnipeg
Oriente.....Delphine March, New York
The Minstrel of Romance.....Harold Williams, Portland, Ore.
The Linnet Is Tuning Her Flute.....Rosalie Wirthlin, Boston
Send Me a Dream.....Alice Gentle, New York
Only of Thee and Me.....Elizabeth Wood, Hackensack, N. J.
Youth Comes Dancing.....Jean Knowlton, Chicago

Mrs. H. H. A. Beach

Ah, Love, But a Day!.....John McCormack, Chicago
Exaltation.....John McCormack, Ocean Grove, N. J.
The Year's at the Spring.....Christine Miller, Chicago
Shena Van.....Marie Morrissey, New York
After.....Mrs. Lafayette Goodbar, Boston
O Sweet Content.....Mrs. Lafayette Goodbar, Boston

Gena Branscombe

Dear Lad o' Mine.....Emma Roberts, New York
Dear Lad o' Mine.....Martha Hadley, New York
The Morning Wind.....H. Roger Naylor, Trenton, N. J.
I Bring You Heartsease.....Wilhelmina Calvert, Boston
A Lovely Maiden Roaming.....Eva Emmet Wycoff, Jerseyville, Ill.
Only to Thee.....Harriet Story Macfarlane, Lockport, N. Y.

G. W. Chadwick

The Dance.....Mabel Biddoe, Chicago
Before the Dawn.....Marie Morrissey, New York
O Let Night Speak.....Claude Warford, New York
Bedouin Love Song.....Ewart D. Williams, Kansas City, Mo.
Al'ah.....Marie Morrissey, New York

Ralph Cox

April-tide.....Percy Hemus, Colorado Springs
April-tide.....Claude Warford, New York
Sylvia.....Leon Rice, Fond du Lac, Wis.
The End of Day.....George F. Reinher, Monticello, N. Y.
The End of Day.....Margaret Meyer, New York
Down in Derry.....Richard Knott, Lockport, N. Y.
Peggy.....Arthur M. Foote, Los Angeles

Mabel W. Daniels

Daybreak.....Cara Sapin, Louisville, Ky.
Daybreak.....Loyal Phillips Shawe, Milton, Mass.
Daybreak.....Mme. O'Connell, Boston
In the Dark.....Lora Lamport, Milton, Mass.

Arthur Foote

Memnon.....John McCormack, Chicago
Tranquility.....Christine Miller, New York
Drifting.....Edith Bullard, Boston
Lilac Time.....Marie Morrissey, New York
Lilac Time.....Edith Bullard, Boston
An Irish Folk Song.....Regina Hassler-Fox, Cincinnati
Ashes of Roses.....Earle Tuckerman, New York
There Sits a Bird.....Helen Colburn Heath, San Francisco

Rudolph Ganz

The Sea Hath Its Pearls.....George Hamlin, New York
Rise, O Star.....H. Roger Naylor, Long Branch, N. J.
Rise, O Star.....Leila Holterhoff, Birmingham, Ala.

G. A. Grant-Schaefer

The Eagle.....Marie Morrissey, New York
The Sea.....Marie Morrissey, Goshen, N. Y.
The Sea.....Elizabeth Wood, Pittsburgh, Pa.
The Sea.....Mayhelle Thompson, Chicago

Bruno Huhn

Invictus.....Percy Hemus, Colorado Springs
Invictus.....Evan Williams, Lincoln, Neb.
Invictus.....Edwin Ask, Los Angeles
Invictus.....M. Budd Walker, New York

Margaret Ruthven Lang

A Garden Is a Lovesome Thing.....Claude Warford, New York
An Irish Mother's Lullaby.....Marie Morrissey, New York
Day Is Gone.....Llora Hoffman, Galveston
The Person of Cassel (From "Nonsense Rhymes and Pictures").....Etta Hamilton Morris, New York

Harold Vincent Milligan

Five Lyrics by Sara Teasdale.....Edward Bromberg, New York
Five Lyrics by Sara Teasdale.....George Rasely, New York
Five Lyrics by Sara Teasdale.....May Dearborn Schwab, New York
When Life's at the Dawn.....Kitty Cheatham, New York
When Life's at the Dawn.....Caroline Hudson-Alexander, New York
When Life's at the Dawn.....Idelle Patterson, New York
When Life's at the Dawn.....Ada Marie Castoy
Advent.....Caroline Hudson-Alexander, New York
Advent.....Meta Schumann, New York
Beatrice.....Caroline Hudson-Alexander, New York
Beatrice.....Meta Schumann, New York
An Invitation.....Kathleen Lawler
An Invitation.....Alice Moncrieff
An Invitation.....Cora Remington, New York

Francisco di Noguero

My Love Is a Muleteer.....Sophie Braslau, Boston
My Love Is a Muleteer.....Myrna Sharlow, Louisville, Ky.
My Love Is a Muleteer.....Mary Wood, New Orleans
Sevilla Love Song.....Paul Althouse, Enid, Okla.

Ward-Stephens

The Rose's Cup.....Evan Williams, Boston
Summer-time.....Anna Case, Chicago
You and I.....Mme. Buckhout, New York
(Advertisement)

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO ENTHUSIASTICALLY
ENDORSES JACOBI SUITE

"California" Reflects Romantic Past of Far West—
Hertz Conducts—Ysaie at Columbia
Theatre—Items

San Francisco, Cal., December 9, 1917.

San Francisco's verdict on the suite of Frederick Jacobi, entitled "California," was distinct and decided, when the work was performed in the Cort Theatre, Friday afternoon, December 6, by the San Francisco Symphony Orchestra, the first time anywhere. The music lovers of the city and vicinity hailed it as a success. Mr. Jacobi was fairly overwhelmed by the applause. Not only had he pleased with that which is melodious; he was greeted also for having undertaken and having performed the task of presenting the spirit of the varied life of early California through musical expression, in a scholarly and entirely effective manner. What he essayed may be inferred from the distinctive titles of the four movements of the suite, which were: "Carmelo," "Fiesta in Monterey," "Dolores," and "Easter Sunday at Santa Barbara." To give a clearer idea it may be better to give some of the descriptive text in the official program of the San Francisco Symphony Orchestra, as follows:

Carmelo (4-4 time, con grande tranquilla) is, broadly, the awakening; sunrise over the peaceful Valley of Carmel.

Fiesta in Monterey (3-4 time, con brio) is a scene of festival and revelry in one of the gay public houses of old Monterey—senoritas and cavaleros in spirited dance. It has its gallant and its tender episodes, but is, in the main, rhythmic and fiery, and becomes wilder and wilder as the evening goes on.

Dolores (4-4 time, con movimento dolente) is a moonlight mood picture of the cemetery of Dolores—an elegy.

Easter Sunday at Santa Barbara (andante moderato) is an ecclesiastical procession—monks walking through the early dawn and gradually approaching in the ever increasing sunlight, the mission of Santa Barbara—the crowning glory of those bygone days—of Spain in California.

These were glimpses of the most romantic days of California, conceived in the spirit of the past. Mr. Jacobi tried these pictures on the people most familiar with the legends and best acquainted with what, for lack of a better phrase, might be termed "the local atmosphere." The composer was compelled to respond several times to the prevailing enthusiasm.

The composition was splendidly conducted by Alfred Hertz.

Here are some of the comments of the local press:

Echoes of this brilliant and romantic past have been heard before in ballad and opera, but it remained for Frederick Jacobi's "California Suite," which was given its premiere yesterday under the baton of Alfred Hertz, to translate the whole big note and to give the fullest expression of the colorful and picturesque days of the cavalero and the padre.—Post-Call.

"A California Suite," it seems to me, marks a big advance in the attainments of Jacobi over his first suite, which was a programmatic presentation of the "Pied Piper" legend, played last year by the same organization that yesterday offered his latest work.

Certain qualities in Jacobi's art stand out prominently, and the last to be revealed shall be the first to be mentioned. It is a capacity to handle the forces of a big orchestra, to the end that a towering climax of tone be built up—not roughly, in blasts, but carefully, cumulatively and with an intimate feeling for the timbre of the various instruments to make the crescendo graduate in dynamics to the point of a crashing climax.—Anthony, The Chronicle.

The premiere was a rare success. Jacobi, hesitant, clumsy in his self-consciousness and obviously frustrated by the splendid reception of his picture series, was literally shoved to the front of the stage by Hertz, that he might bow his thanks. He is only twenty-six, this San Franciscan youth whose works are already taking him

within the shadow of fame. How must the world look when seen through the colored glasses of success at twenty-six! There's newness in Jacobi's work—newness of the quality which characterizes the works of Ravel, Albeniz and other modernists. He has smashed a few of the musical traditions, too; the "California Suite" shows individuality that seems to promise a further rending of musical laws.—Bulletin.

Mr. Jacobi is in his impressionist stage; but he has the formal sense as well, though I think he sometimes willingly sacrifices contour to color. It is along the line of formal development that I should like to see him move hereafter. The suite appeals to the imagination; it gives the ruminative side of our being something to feed on, and I hope we shall soon hear it repeated.—Mason, The Examiner.

The entire program for the day was splendidly given. This was repeated, Sunday, December 9.

Ysaie in Recital

Eugen Ysaie, meeting with the same favorable reception that has greeted other first class artists in San Francisco, was heard December 9, by a large audience at the Columbia Theatre, under the local Greenbaum Concert Bureau. The program included the D minor concerto by Gemmiana, the Beethoven "Kreutzer" sonata for violin and piano, with Beryl Rubinstein at the piano; the Wieniawski concerto in D minor, and a variety of smaller compositions pleasingly diversified. In all, he made a profound impression. Mr. Rubinstein, both as accompanist and soloist, was received with marked favor. A more sympathetic audience has never been gathered in San Francisco.

Honor to California Author

In the San Francisco Examiner of December 9, appeared this tribute to a California author:

Nellie Laura Walker, a young California author, presented a program at the California Club last Tuesday which should place this literary aspirant high in the ranks of creative work.

The pleasing fairy drama given Tuesday, entitled "Snow White and Rose Red," was replete with happy situations, refreshing in dialogue and monologue parts, abounding with the vitality of youth. Miss Walker not only wrote the holiday skit, but she directed its production and wrote much of the music.

The Little Players' Club essayed the character roles, with a liking for their parts. The entire play was a bit of fairyland made real for the children, who brought with them their own original ideas of what fairyland, wood sprites, flower folks and dwarfs should be like. To say a word of praise of any one of the capable little players would be to include the entire cast—so worthy and sincere they were in rendering the character parts.

Miss Walker has been heard in musical interpretations many times in the local club world, delighting her audiences with her voice qualities. Now she comes from the land of book lore, and club women especially are heaping congratulations on her young head, bidding her to continue in this creative field where she has already found so much favor.

Notes

The Loring Club will open its forty-second concert season this month, under the direction of Wallace A. Sabin.

The final performance of the Minetti String Quartet season was given successfully at the residence of Mrs. Leon Roos, with Ada Clement, pianist, as assisting artist.

D. H. W.

SANTA BARBARA, CAL.

An evening long to be remembered was that of November 24, when Alma Gluck was heard at Potter Theatre. She sang three groups of songs, the last being a group of folksongs. The Spanish folksong was especially delightful and the audience insisted upon its repetition.

Signor de Stefano played two groups of harp numbers, which showed his art and unusual mastery of his instru-

ment. Of especial interest was the Bach Bourrée. While in Santa Barbara, Mme. Gluck was the house guest of Mr. and Mrs. Rudolph Schirmer.

The third popular concert, under the management of the civic music committee, was given by the Adolf Tandler Quartet, Sunday afternoon, December 2. This was a program of French music which covered a period of more than 400 years. The opening group was made up of numbers from an early period and ancient folksongs, arranged by Mr. Tandler.

The La Scala Opera Company gave a performance of "Madame Butterfly," with Maggie Teyte in the title role, on Monday evening, December 3.

The Music Study Club held two meetings during November, both including music of American composers. The first meeting was led by Mrs. C. O. Porter, and the second by Mrs. H. E. Cavanagh. Paul Bliss' song cycle "Mary" was received with great interest. The songs were given by Mrs. H. E. Cavanagh and Mrs. E. F. Herbert, and the scriptural readings by Mary Schauer. It is an impressive piece of work.

Edwin Sheldon, the playwright, who was in Santa Barbara for several weeks, has recently returned to New York.

LOS ANGELES, CAL.

The twenty-first season of the Los Angeles Symphony Orchestra was inaugurated on Friday afternoon, December 7, by one of the most brilliantly successful concerts that this organization has ever given. The concerts this season are to be given at Clune's Auditorium, which is altogether a better and more attractive auditorium than Trinity, where the concerts were given last year. Also it is announced that this season there are to be soloists at each concert. This plan was tried some years ago but was, for some reason, abandoned. The soloist at this first concert of the season was Desider Josef Vecsei, and to his drawing power, at least in large part, may be attributed the greatly increased size of the audience over the audiences of last season. Perhaps also the fact that the concerts are at the big auditorium may have had something to do with it. At all events, there was a real audience present, not the merciful handful of people that has been the rule in recent past seasons.

The program was: Schubert's "Unfinished" symphony, the Saint-Saëns concerto No. 5, Liszt's "Les Preludes," and Sibelius' "Finlandia." The orchestra is substantially the same as it was last season, except that the concertmaster is now Julius Bierlich, beside whom sits Josef Rosenfeld, a newcomer to the city, and a most excellent musician. He is a great addition to the orchestra, and Julius Bierlich is a great improvement on Sigmund Beel as concertmaster.

Conductor Tandler, who was warmly welcomed, opened the concert with the National Anthem, arranged, I understand, by himself. Schubert's wonderful symphony seems a fitting work with which to open a season of symphony concerts. Tandler gave an excellent reading of this work and the woodwinds and horns, on whom the largest part of the burden of interpretation rests, proved themselves equal to the task, and played their parts with great beauty of tone and good breath control and phrasing.

"Les Preludes," Liszt's lovely fantasia of German song, was played with the true spirit of German art. All of the idyllic simplicity of the piece was preserved in Tand-

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ler's interpretation of it, and the orchestra displayed the largeness and sonority of its tone where opportunity offered. The brasses were especially good in this.

"Finlandia," which is also folk-music in the best sense, is a favorite with our public and is always warmly welcomed. It was brilliantly played.

So much for the strictly orchestral part of this concert and on the strength of it I may say that the impression I gained of this orchestra last season is fully confirmed; it is as good as it can be under the circumstances. There are weaknesses, but they are due to conditions which cannot be altered until the guarantors show themselves more generous in their support. But to go into this now would be merely to repeat what I have written many times before, and that had better be left to a more fitting occasion.

As soloist Vecsei proved most satisfactory. He is not only a most excellent pianist but he possesses a pleasing personality and stage presence. One is able to forget the artist in his work, which is an essential to the real enjoyment of the work of a soloist, especially when he plays with orchestra. Vecsei possesses bigness of style, clarity of touch and tone, and brilliancy of technic. He is also extremely musical, so that his interpretation is at all times interesting and effective. He was very warmly received and an encore was demanded.

The officers and guarantors should feel more than gratified with the success of this concert. The present officers are as follows: G. Allen Hancock, president (Mr. Hancock also plays cello with the orchestra); Clifford Lott, first vice-president and treasurer; Mrs. H. W. R. Strong, second vice-president; Mrs. A. C. Blilcke, third vice-president; Edward G. Kuster, secretary. There are five members on

symphony. The orchestra was assisted by Mary Louise Perry, soprano, and Clyde Collison, organist.

Paul Introduces Innovation

Roland Paul has introduced a most excellent innovation into his teaching and one which, if singing teachers generally would copy, would be of great benefit to our American musical art and would greatly aid our progress. He has started evening sight-singing classes for all of his pupils. W. H. Lott has been engaged to take charge of this work. The classes are, I understand, compulsory for all of Mr. Paul's pupils. Also they are entirely free, except to those who miss them. No ordinary excuse will be taken for failure to attend, and the absentee will be substantially fined. This is a splendid arrangement and should be productive of much good.

An Original Studio

Ruth Deardorff Shaw, who specializes in ultra-modern piano music, has just opened a new studio in the tower room of Trinity Auditorium. This is a very large room, circular in shape and with a dome shaped roof. It is reached by elevator and has the advantage of flat roofs on two sides which are to be turned into roof gardens. The room has been decorated in modern style, has a stage built into it (it is large enough for small recitals), and a hanging cloth ceiling to cut off the echo from the dome. The whole thing is very attractive and the most original studio in Los Angeles.

Dupuy Made Chairman

Joseph Dupuy, conductor of the Orpheus Club and one of the most active workers in musical organization in Los Angeles, has been made chairman of the committee in control of amusement activities in training camps in southern California representing the War and the Navy Departments.

"Community Sing"

Los Angeles had its "community sing" yesterday in company with every other city in the country of more than 25,000 population. About 5,000 persons joined in the program conducted by Carl Bronson.

Kopp to Conduct Orchestra of "Million Dollar" Theatre

Rudolf Kopp has accepted the position of conductor of the orchestra of the new Granman "million dollar" theatre which is soon to open here and is said to be the largest on the Coast. F. P.

SAN DIEGO, CAL.

Thanks to the adventurous spirit of L. Behymer, this city has enjoyed grand opera for a week—the La Scala Grand Opera Company. It is sincerely hoped it proved a paying venture, for if ever a man deserved success it is this same Behymer.

In an interesting discussion at the theatre on the opening day it was remarked that Dr. Humphrey J. Stewart, the official organist here, was the first man in the country to write a musical criticism on "La Bohème," he being on the Examiner, San Francisco, at the time and realizing the importance of the new opera, demanded and secured a column for the expression of his views, which were highly appreciative. This remark set Behymer to thinking, and immediately his marvelous memory for facts pertaining to his business was revealed. He not only remembered the company but the singers in the company by name, the size of the chorus, that it was under his management and opened in Los Angeles, how it was sung, received and written up the following day in the daily papers, and who wrote the criticisms. The question now is whether they were notices or criticisms from a musical standpoint, this later.

The La Scala Company has a splendidly balanced organization, and in the opening opera, "Rigoletto," presented Nina Morgana, Mario Valle in the title role and Pilada Sinagra as the Duke. Each singer was at his and her best and was accorded hearty applause. The chorus, scenery and stage settings were all that could be desired. Nina Morgana is blest with personality, voice and ample art.

The ever charming artist, Maggie Teyte, was featured Wednesday and Saturday in "La Bohème" and "Madame Butterfly," and made an instant success. It is difficult to imagine a better Butterfly, and her support on all sides was artistic and satisfying.

Much the same thing could be said of Ester Ferrabini in "Thais" and "Carmen." The managers have placed their singers particularly well, so that each role secures the best presentation possible, and the strongest claims can be made by Behymer without any exaggeration.

The houses here were most satisfactory, beginning forte and ending on the last day fortissimo, showing that each day made its own impression.

The orchestra, directed by Guerrieri, was remarkable in its ensemble, smooth and with more than sufficient tone for the ordinary theatre.

The individual merits of the singers received much attention from the daily press, Nina Morgana, Maggie Teyte, Ester Ferrabini, Josephine Rondero being spoken of in the highest terms, also two of the tenors, Sinagra and Gaudenzi, and a remarkable basso, Italo Picchi, by name. This has all been covered by the Los Angeles office.

People's Chorus at Balboa Park

Gertrude Gilbert presented the People's Chorus of San Diego last Sunday at Balboa Park. The chorus, under the capable direction of Willibald Lehmann, conductor, was assisted on this occasion by Mrs. W. H. Porterfield, soprano, who displayed a beautiful voice and good musicianship in the aria from "Herodiade," "Il est doux" (Massenet). Willibald Lehmann accompanied at the piano and again demonstrated that such

work to him is a fine art and imbued with understanding and sympathy. Mrs. Porterfield's second series was of lighter vein and was received with pleasure.

Judging from the enthusiastic expressions of the audience, every number was the favorite, and it is hard to differentiate where so much evenness is apparent. The surprise of the concert came, as a matter of fact, in the wonderful, colorful interpretation of the national anthem.

OAKLAND, CAL.

Judging from the number of reservations already made this season, it would seem that the six symphony concerts by the San Francisco Symphony Orchestra will be very popular, for, at the opening concert at the Municipal Opera House, on November 16, a large and very appreciative audience greeted Alfred Hertz on his appearance, and at the conclusion of Rachmaninoff's symphony in E minor prolonged and enthusiastic applause testified to the pleasure the audience felt at having this splendid organization in Oakland again. The other numbers on the program were: "Alsacien Scenes," Massenet, with Horace Britt and H. B. Randall taking the cello and clarinet obligatos respectively; "Le Deluge," Saint-Saëns, violin obligato by Louis Persinger; "Les Preludes," Liszt. The National Anthem, as conducted by Mr. Hertz, was a notable feature at the conclusion of the program. These concerts are under the management of Miss Z. W. Potter, who announces the next concert for January 11, when Dvorák's the "New World" symphony will be played.

Artists' Series of Five Concerts

Harold Bauer is the artist for the second concert of this series, under Miss Potter's management, to be held at the Municipal Opera House on December 11. Emilio de Gogorza, baritone, is engaged as the third attraction on January 25, to be followed by the Minneapolis Symphony Orchestra in February and Frieda Hempel in March.

Chamber Music

The third chamber music concert by the Minetti String Quartet was given on Tuesday afternoon, December 4, at the Hotel Oakland. Ada Clement was the assisting artist.

Miss Potter announces the third concert by the San Francisco Chamber Music Society for January 14, at Ebell Hall, when this splendid group of players will present the following program: String serenade, op. 10, Ravel; "Petite" suite, flute and strings, Bach; piano trio, B major, op. 8, Brahms. This society is giving Oakland some of the best chamber music it has ever heard.

Single Attractions

Two young local singers of talent, Leona and Inez Marchant, were heard in Humperdinck's fairy opera, "Hänsel and Gretel," at the Auditorium Opera House, on December 8, under the management of Miss Z. W. Potter, the production being under the dramatic direction of Gerda Wismer Hoffman. Luella Wagon Coplin and Mabel Sherborne West were in charge of the music and John Wharry Lewis conducted the orchestra.

Isadora Duncan, with her own symphony orchestra of sixty pieces, appeared before a large audience at the Municipal Opera House on November 23.

The great Belgian violinist, Eugen Ysaye, will appear upon the same stage on the evening of December 18, when he will play Beethoven's immortal "Kreutzer" sonata. Other numbers will include a suite in D minor by Geminiani, a rarely heard work of the Seventeenth century; Wieniawski's concerto in D minor, No. 2, and several other compositions of note.

On December 29, a return engagement is promised of "The Snow Queen," a children's fairy music drama, by Gerda Wismer Hoffman and Abbey Gerrish Jones. Matinee and evening performances will be given at the opera house.

Leo Ornstein's Recital

At the MacDonough theatre, on December 4, under the local direction of B. W. Jelica and Charles David, Leo Ornstein gave one of his unique programs. As this was his last recital in California, he favored Oakland with a long and very characteristic program, including several of his own ultra modern compositions, among them being "Sonatina," "Three Moods" and "Wild Man's Dance." The audience was enthusiastic and the clapping was vigorous after each number. He had to respond to several curtain recalls and generously gave a number of encores.

Activity of the Clubs

An organization of advanced, non-professional players, from which great things are expected in the future, is (Continued on page 58.)



Photo by Hemenway Studios.

ELSIE BEHYMER,

Daughter of L. E. Behymer, who was married at the Behymer home in Los Angeles, to Lieut. Earl Moody, M. D., who is stationed at Camp Kearny.

the executive committee, thirty-six directors, and about 175 guarantors, patrons and associate members.

And last, but by no means least, there is Manager F. W. Blanchard, with whom rests the responsibility of making things go, and who is proving a real success in this undertaking, as he has in past years in so many undertakings connected with the music life of Los Angeles.

Duncan in Three Programs

Isadora Duncan, assisted by Oscar Spirescu and a large orchestra, gave three programs at the Mason Opera House, December 4, 6 and 8. Her first two programs included works of Schubert, Tchaikowsky, Beethoven and Brahms. The third consisted entirely of scenes from "Iphigenia in Aulis." At each of the three performances she concluded with "La Marseillaise," which, in my humble opinion, was by far the best thing she did.

Duncan's success with the critics of our town was immense, with the public it was more than doubtful.

As to the orchestral part, that was excellent. Spirescu is a real conductor who gets results in a legitimate way, and he gave real pleasure with his fine interpretations of the excellent programs selected.

Grunn Publishes New Work

Homer Grunn has just published a book of Preparatory and Master Exercises for the piano for developing strength and independence of the fingers. This work is dedicated to the memory of Dr. Ernst Jedliczka and Emil Liebling with whom Mr. Grunn studied. It is not intended to be an original work, but is a careful compilation of the best that is in common use omitting much of the superfluous exercises with which most books of this nature are overloaded. It is, however, quite complete, including relaxation exercises, single finger exercises with rhythmical variations, chords, arpeggios, etc.

University Orchestra Heard

The first concert of the year by the University of Southern California Orchestra was given December 5 in the College of Liberal Arts chapel. This orchestra is a student organization under the direction of A. M. Perry. Josef Rosenfeld played a De Beriot concerto for violin and orchestra. Among the orchestral numbers was a Haydn



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KANSAS CITY, MO.

Kansas City, Mo., December 14, 1917.

A very auspicious event of the season was the violin recital by Francois Boucher in the Kansas City Conservatory auditorium, December 5. The feature of the program was the difficult violin concerto of Brahms. According to his custom for many years, the violinist gave the concerto a first performance in Kansas City. He has always made an effort to give the public the opportunity of hearing the great works of violin literature.

The performance of the Brahms concerto was a notable one, especially in the slow movement, which was imbued with much poetry. Mr. Boucher played the short pieces of Hubay with much charm and was given a very hearty reception by a large audience.

At the close of the program President Cowan made an effective presentation speech, during which he handed Mr. Boucher a handsome silver cigarette case, a gift from the faculty members of the conservatory. John Thompson again displayed his splendid musicianship while at the piano for Mr. Boucher's solos, giving splendid support throughout the program.

Leginska Makes Fine Impression

Ethel Leginska charmed a large audience at her recital on November 13 at the Shubert Theatre under the management of Mr. and Mrs. Walter Fritschy. Her performance of the Liszt B minor sonata was a notable one. This work has not been heard here since given by Boguslawski eight years ago. Leginska was obliged to add many encores.

Mabel Garrison Delights

Mabel Garrison delighted a large audience at the Shubert Theatre, November 27, with a remarkable song recital. The patrons of the Fritschy series are now accustomed to the best artists available, and Miss Garrison's beautiful performance emphasized this fact. Mr. and Mrs. Fritschy are to be thanked for bringing such superior artists to Kansas City.

San Carlo Company Wins Many Admirers

The San Carlo Company did its director, Mr. Gallo, and its local manager, Myrtle Irene Mitchell, great credit here. The first performance, "Giacconda," evoked great enthusiasm. Elizabeth Amsden sang the role of Giacconda with power and achieved a stirring climax. Marta Melis, the

Mother, received hearty applause for her splendid singing and acting. Manuel Salazar, the Spanish tenor, again disclosed his superb art and was compelled to give a repetition of the big aria.

Joseph Royer, the baritone, was given a hearty welcome and the conducting of Carlo Peroni was most effective.

Saturday afternoon, Mr. Gallo arranged a fine cast of "Barber of Seville," for the benefit of the Red Cross, which was attended by a very large audience.

Friday night, "Traviata" was given with Marcella Craft in the title role. Her splendidly conceived interpretation of Violetta delighted Kansas City.

E. G. B.

Beatrice Horsbrugh and Olga Sapio Heard

Beatrice Horsbrugh, violinist, and Olga Sapio, pianist, were heard in joint recital at Memorial Hall, Brooklyn, N. Y., on Saturday evening, December 8. While the terrific weather lessened the attendance, the audience was thoroughly appreciative of the excellent work done by the artists of the evening. The sonata for piano and violin, op. 8, in F major (Grieg), opened the program. The two players were in evident accord throughout in their interpretations, and the ensemble work was good.

Miss Horsbrugh's solo numbers were the Pugnani-Kreisler prelude and allegro, "Dreaming" (Noble), air on the G string (Matheson), and a gavotte (Mozart-Auer). The playing of these selections exhibited to good advantage Miss Horsbrugh's big musical tone, fine feeling for rhythm, and a refreshing vigor and freshness in her concept of the music. Tertius Noble was at the piano for these numbers, giving sympathetic support to the violinist. His own "Dreaming" was beautifully given.

Miss Sapio contributed a serenade (Borodin), "Danse Negre" (Cyril Scott), "Epilogue" (Korngold), the Chopin ballade No. 1, G minor, and the twelfth rhapsodie (Liszt), displaying pleasing and varied qualities of tone and both brilliancy and feeling in her interpretations. Both artists responded with encores to continued applause.

Maude Fay's Chicago Opera Contract

Maude Fay, who returned recently from the Pacific Coast, will not sing this year with the Chicago Opera Association. Having been engaged especially to appear in operas by Mozart and Wagner—operas which are not to be given this year—Miss Fay's contract has been extended another year, covering next season.

Philharmonic Orchestra Plays at Camp Dix

On Tuesday evening, December 4, a symphonic concert was given by the Philharmonic Orchestra of New York at Camp Dix auditorium. The hall, the seating capacity of which is 3,500, was packed with over 4,000 enthusiastic soldiers, who rose to the height of their appreciation in the intermission when, led by Mr. Alling, secretary of the Y. M. C. A., they gave three rousing cheers for Conductor Stransky and the orchestra.

The program given by the Philharmonic included Dvorak's "New World" symphony and Victor Herbert's "American" fantasy, and was an entirely symphonic program of the sort which the society, the oldest orchestral organization in America, has given in New York and on its tours throughout the country. A Chopin nocturne, arranged for cello and harp, which featured Leo Schulz, cellist, and Alfred Kastner, harpist, was received with particular enthusiasm. The musicians arrived on a special train furnished by the society at about 1 o'clock, and, after the camera and moving picture men had taken a number of photographs, were escorted on a sight seeing tour of the camp. At supper the members of the orchestra were dined at quartermaster's mess, and Conductor Stransky was a guest of the officers.



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Left to right: Joseph Alling, of the Y. M. C. A.; Josef Stransky, Felix Leifels, and Olaf Gales, of the Y. M. C. A.



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Mr. Stransky, Mr. Leifels and the musicians of the Orchestra, before the hall in which they played.

NEW YORK PHILHARMONIC ORCHESTRA PLAYS AT CAMP DIX.

On Tuesday, December 4, the officers and soldiers at Camp Dix, Wrightstown, N. J., through the courtesy of the New York Philharmonic Society, enjoyed a concert by the Philharmonic Orchestra of New York, Josef Stransky, conductor.

An Exposure and a Protest

New York, N. Y., December 10, 1917.

To the Musical Courier:

The attention of the New York Singing Teachers' Association, Inc., has been called to an advertisement recently appearing in the columns of a prominent New York Sunday paper, which upon being answered by a reader developed the following reply.

The following transcripts tell the complete story of fraudulent advertising, viz.:

The advertisement appearing during July, 1917, read:

Alto and soprano wanted for choir. State age. X 365, Times Office. The singer replying to the advertisement received the following on regular letter head as reproduced.

C. FERDINAND JACKSON

Specialist in Tone
Placing, Method based
upon that of the Old
Italian Masters

VOICE CULTURE

Training for Choir,
Concert, Oratorio,
and Opera. Rates
\$50.00 per term of
Ten Half Hours
Lessons in advance.

Studies: Metropolitan Opera House, New York
Studio K, 1708 Chestnut Street, Philadelphia, Pa.

July 12, 1917.

Miss

MY DEAR MISS—Mr. Jackson has been making observations and drawings of the vocal cords of singers, ranging from beginners to grand opera artists, including Caruso, Gadecki and Urtus, for his new book. If you care to volunteer for this work for the incidental advantage, please call upon him Sunday, July 15, 6 to 8:30 p. m., at the Hotel Gerard, Forty-fourth street, just west of Broadway, New York. There is no obligation other than to sit for the drawing of your larynx if found satisfactory. A partial scholarship for complete vocal training will be awarded the singer having the most perfect larynx.

(Signed) HELEN HUNT JACKSON.

409 Elm Street, Camden, N. J.
Make all inquiries, personal or written, to the Philadelphia studio only.

As the advertisement was evidently a decoy, related in contents and spirit in no way to the object of the advertiser, we consider it our duty to request you to publish the advertisement and its reply, etc., with this letter, as soon as convenient, that the harmful nature of the notice, the evident fraudulent intent, etc., may serve as a warning to over anxious teachers in quest of pupils, and also as a warning to singers who are thus lured into studios by fraudulent promises, etc. The entire spirit of this matter is of fraud and falsehood, a commercial purpose of the most unwholesome nature.

Let us say further that inquiry at the Metropolitan Opera House studios developed the fact that Mr. Jackson is not and never has been located there.

It is one of the purposes of the New York Singing Teachers' Association, Inc., to aid in establishing true standards of ethics in the vocal profession and to expose all fraudulent processes resorted to by the unscrupulous teacher.

Respectfully,

Signed:

WALTER L. BOGERT, President,

GARDNER S. LAMSON.

LUIGI PARISOITI.

LOUIS ARTHUR RUSSELL, Chairman.

Special Committee on Professional Ethics.

Recitals at the University of Illinois

Organ recitals are prominent musical events at the University of Illinois, at Urbana. J. Lawrence Erb, F. A. G. O., director of the School of Music and university organist, has been frequently heard this season in the auditorium. His programs contain the standard works, and many "first time" numbers. His complimentary organ recital to the High School conference, given Friday evening, November 23, contained these numbers: Grand chorus in D, Spence, and "In Summer," Stebbins (both American composers); "Vision," op. 64, No. 5, Bibl; "Au Soir," D'Evy; sonata No. 1 in F minor, op. 65, Mendelssohn; andante cantabile from the fifth symphony, op. 64, Tchaikowsky; "Angelus," op. 101, No. 2, Renaud, and "Triumphal" march in D flat, Erb.

At the ninety-ninth organ recital in the auditorium, November 25, Edna A. Treat played the Bach prelude and fugue in E minor and the air for the G string; the allegretto in D minor, op. 29, No. 2, Foote; suite, op. 205, Bartlett; "Le Soupir," Johnson; caprice in F, Wolstenholme, and a march in E flat by Faulkes.

At the First M. E. Church public service given under the auspices of the Illinois Chapter of the American Guild of Organists, Wednesday afternoon, November 21, Mr. Erb directed the women's chorus of the University of Illinois in two anthems, "Lift Thine Eyes," from "Elijah," and "Faith, Hope and Life," Shelley.

Another interesting feature was the students' public recital, given in the chapel, Tuesday evening, November 13. Those participating were Richard Kent, Velma Dumas, Clara Armington, Adelle McClure, Doris Hess, L. D. Lloyd, Gladys Richards, Grace Terpiniz, Irene Kent, Beryl Love, Olive Brown, Ruth Daniel, Lizette Touve, Pearl Walker, Helen Moore, Nelle Kirby and Stella Percival.

Reinald Werrenrath baritone, and Lambert Murphy, tenor, with Harry Spier at the piano, were heard in joint concerts at the university in the Star Course, Friday evening, November 16.

Lina Cavalieri in the Films

Last week Mme. Lina Cavalieri undertook a photo-dramatic (film) appearance at the Rialto Theatre, New York, in a production called "The Eternal Temptress," written especially for the singer by Mme. Fred De Gresac, wife of Victor Maurel, the baritone. The story deals with the situation in Italy just prior to the war, and the scenes are laid in Venice and Rome. The picture had a special musical setting arranged by Mr. Rothapfel, managing director of the Rialto.

THIRTY-NINTH ANNUAL MEETING

OF THE

MUSIC TEACHERS' NATIONAL ASSOCIATION

AT THE

HOTEL GRUNEWALD, NEW ORLEANS

December 27, 28, 29, 1917

OFFICIAL PROGRAM

Thursday, December 27

Afternoon

- 2:00 Opening of Sessions
President's Address, "The Problem of the Music Teacher"
Mr. J. Lawrence Erb
- 3:00 CONFERENCE, AMERICAN MUSIC
Mr. Francis L. York, Chairman
"American Madrigals"
Mr. D. A. Clippinger, Chicago
"Creole Songs and Singers"
Mme. Emilie Le Jeune, New Orleans
"The Natural Harmonic and Rhythmic Sense of the Negro"
Mr. Walter Goldstein, New Orleans
"The Spectacle of St. Pierre"
Miss Nellie Warner Price, New Orleans
General Discussion

Evening

- 8:00 Reception tendered to the visiting members and guests by the musicians and citizens of New Orleans

Friday, December 28

Forenoon

- 9:00 "A National Music Publishing House"
Dr. Giuseppe Ferrata, New Orleans
- 9:30 CONFERENCE, THE HISTORY OF MUSIC AND LIBRARIES
Mr. Charles N. Boyd, Chairman; Mr. William Benbow, presiding

Report on Questionnaire of the Bureau of Education and M. T. N. A.

- "Musical Research in an American Library"
Mr. Ernest C. Krohn, Jr., St. Louis, Mo.
- "Research the Privilege of All"
Mr. Waldo S. Pratt, Hartford, Conn.
- "Stephen C. Foster"
Mr. Harold Vincent Milligan, New York City
- "Early Opera in New Orleans"
Mr. Harry B. Loeb, New Orleans
General Discussion

(Friday, Continued)

- 11:30 Annual Business Meeting, at which time three members of the Executive Committee will be elected in place of Miss Chittenden, Mr. York, and Mr. Boyd, whose terms now expire

Afternoon

- 2:00 "The Acoustics of Buildings"
Prof. Floyd Rowe Watson, University of Illinois, Urbana
- 2:30 CONFERENCE, PUBLIC SCHOOL MUSIC
Mr. Karl W. Gehrkens, Chairman
Topic, "Appreciation as an End in Public School Music"
Introduction and General Survey
Mr. Charles H. Farnsworth, Teachers College, New York
"Arousing Musical Appreciation without unduly stressing Technical Work"
Mr. Frederick H. Ripley, Boston
"Training the Rural School Teacher for Work in Musical Appreciation"
Mr. Max Schoen, East Tennessee State Normal School, Johnson City, Tenn.
"High School Courses in Music Appreciation"
Miss Mary L. Regal, Springfield, Mass.
"Report on Investigation in the Accrediting of Music"
Mr. Alexander J. Stewart, Oakland, Cal.
General Discussion

Evening

- 8:00 CONFERENCE, COMMUNITY MUSIC
Mr. William Benbow, Chairman
"Community Music and the National Defense League"
Dean R. G. McCutchan, DePauw University, Greencastle, Ind.
COMMUNITY SING, Dean McCutchan, Director
"Music in the Rural Community"
Mr. Max Schoen, Johnson City, Tenn.
"Community Music: Song Singing or Oratorio?"
Mr. Elias A. Bredin, Eureka College, Eureka, Ill.
"Community Singing in Bloomington, Ill."
Mr. J. G. Melliush, Bloomington, Ill.
General Discussion

Saturday, December 29

Forenoon

- 9:00 "Swedish Folk Song"
Dean Fredrik Holmberg, University of Oklahoma, Norman, Okla.
- 9:30 "The Juvenile Orchestra"
Mr. Franz C. Bornschein, Baltimore
- 10:00 CONFERENCE, ORGAN AND CHORAL MUSIC
Dean P. C. Lutkin, Chairman
"The True Value of Choral Music"
Dean P. C. Lutkin, Northwestern University, Evanston, Ill.
"Some Phases of Improvisation in the Church Service"
Dr. George C. Gow, Vassar College, Poughkeepsie, N. Y.
"The Trend of Modern Organ Music"
Mr. Charles N. Boyd, Pittsburgh
General Discussion

Afternoon

- 2:00
Mr. Wesley Weyman, New York
- 2:30 CONFERENCE, STANDARDIZATION
Mr. Charles H. Farnsworth, Chairman

Mr. Calvin B. Cady, Portland, Oregon

Mr. Adolf Weidig, Chicago

Mr. Hamilton C. Macdougall, Wellesley, Mass.
Reports from the Presidents of the State Music Teachers' Associations
General Discussion

5:30 Close of Sessions

Evening

- 6:30 Informal Banquet at Antoine's
Tickets, \$1.50 each

Members expecting to attend the Banquet should notify the Chairman of the Local Committee, Mr. Leon R. Maxwell, Newcomb College, New Orleans, as long in advance as possible.

Music Teachers' National Association

FOUNDED 1876

J. LAWRENCE ERB, PRESIDENT	UNIVERSITY OF ILLINOIS, URBANA, ILL.
LEON R. MAXWELL, VICE-PRESIDENT	NEWCOMB COLLEGE, NEW ORLEANS
CHARLES N. BOYD, SECRETARY AND EDITOR	4259 FIFTH AVENUE, PITTSBURGH, PA.
WALDO S. PRATT, TREASURER	256 GILLET STREET, HARTFORD, CONN.

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FOR 1917-18: WILLIAM BENBOW, BUFFALO, N. Y.; CALVIN B. CADY, NEW YORK CITY; AND D. A. CLIPPINGER, CHICAGO, ILL.

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STANDARDIZATION

CHARLES H. FARNSWORTH, CHAIRMAN, MESSRS. CADY, MACDOUGALL, WEIDIG

PACIFIC SLOPE

(Continued from page 55.)

the Oakland Community Orchestra, now in its third season. The second concert of the present season was given on November 27, at the Technical High School auditorium, with Herman Trutner directing. Carl Edwin Anderson sang the "Drinking Song" from "Cavalleria Rusticana," accompanied by the orchestra, and also gave a group of songs. Works by Suppe, Elgar, Tchaikowsky and others were rendered by the orchestra.

Another very interesting concert was given at Ebell Hall last month by the chorus choir of the First Congregational Church. The program included numbers by the church quartet soloists, the Athenian Male Quartet, Mildred Randolph, pianist, and Faith van Horn, violinist. Under the direction of Eugene Blanchard, the choir rendered the following numbers: "Gypsy Life," Schumann; "The Song of the Scythe," from "Cavalleria Rusticana," Mascagni; "Carmena," Wilson; and "Lullaby," Gounod. Mr. Blanchard is becoming prominently identified with advanced choral work in the bay region, and recently has been appointed chorus director of the world renowned Bohemian Club, of San Francisco, a position which will broaden the scope of his activities.

The Oakland Orpheus Club, one of the finest organizations of male voices in the United States, gave the third concert of its twenty-fourth season at the Municipal Opera House, on December 4, under the baton of Edwin Dunbar Crandall. Rudolphine Radll, soprano, and Arthur Conradi, violinist, were the assisting artists. The club soloists were Rufus G. Smith, baritone; Lowell Redfield, baritone, and Ernest H. McCandlish, tenor.

Short Season of Opera

Under the direction of Sparks M. Berry and L. E. Bshymer, the La Scala Grand Opera Company recently gave Oakland a short season at the MacDonough Theatre, with Maggie Teyte as guest artist. E. A. T.

DENVER, COL.

The event of the week in Denver musical circles was the second Philharmonic concert. The program consisted of the Tchaikowsky E minor symphony, the Glazounoff arrangement of a Chopin suite and the Lalo overture to "Le Roi d'Ys." The best playing of the orchestra was in moments where warmth, color, dramatic effects and orchestral glitter predominated. Particularly fine were the second and third movements of Tchaikowsky. The work of E. W. Anderson, tympanist, was noticeably effective, and Raymond Hamilton's broad, luscious cello playing was a

real joy and also a big tonal asset to the organization. He is to be the soloist for the third program.

Hartridge Whipp, a Denver man who has been singing for some six years on the Pacific Coast, was the evening's vocalist. He appeared in a Massenet aria from "Hérodiade" and the usual contrasting group of small songs. He possesses a noble bass-baritone organ of volume, power and freshness, has all sorts of breezy Western buoyancy and confidence, and when he has acquired more experience and a deeper understanding of the subtleties of art will prove of real worth to managers and to himself. He sings in New York early in January. Denver people will watch with interest his appearance there and his reception by press and public.

Denver Notes

On December 7, at the Central Christian Church, Blanche Dingley Mathews presented Edith Kingsley Ringueist in a piano recital. The pianist was assisted by Lucile Du Pré, violinist, and Mrs. Mathews.

The Treble Clef Club gave its first concert of the year Thursday evening at the Woman's Club.

Dr. Esther Cherry Paddelford gives, December 19 and 20, at Knight Campbell's, two opera lectures.

Mrs. Flournoy Rivers gave a résumé of plots of the operas to be presented by the San Carlo Company, Christmas week, for the benefit of the Wolcott students, December 7.

The MacDowell Club gave a fine program Thursday evening. Participants were Mrs. J. H. Smislaert, Fred Rockwell, John Donaldson, E. J. Smith, Edith Louise Jones, Agnes Vaile and F. W. Remy. L. A. R.

PORTLAND, ORE.

On Sunday afternoon, December 2, the Portland Symphony Orchestra presented a program that made one "sit up and take notice." Under the efficient leadership of Moses Christensen, the organization played Beethoven's fifth symphony, Lalo's overture to "Le Roi d'Ys," Handel's "Largo" and the ballet music from Delibes' "Coppelia," also "The Star Spangled Banner," when William R. Boone was at the big Auditorium organ. The work of the musicians was of a high order and commanded hearty applause. There was a large attendance. The orchestra has a new first violinist in the person of William Wallace Graham, conductor of the Portland Amateur Orchestra.

After a successful session of two days, the annual convention of the Oregon State Music Teachers' Association, which opened in Portland on Friday morning, November 30, closed Saturday night, December 1. John Claire Monteith presided and the convention was the best ever held by

the association. Among the speakers were William H. Boyer, supervisor of music in the Portland schools, who gave a demonstration of public school music; Mary Hohman, director of the department of music of the Oregon State Normal School, who spoke on the condition of public school music throughout the State, and William Frederic Gaskins, director of the department of music of the Oregon Agricultural College, whose subject was "What of the Musical Future?" Other interesting speakers were Gustave Dunkelberger and J. O. McLaughlin. One program was devoted to works by Dr. Emil Enna, E. O. Spitzner, Frankie Walker, Lucien E. Becker, Frederick W. Goodrich, Mrs. Thomas Carrick Burke and Charles Swenson, who are numbered among Oregon's best composers. Officers were elected as follows: President, Dr. John J. Landsbury, dean of the department of music of the University of Oregon, Eugene; honorary president, John Claire Monteith, Portland; vice-president, Carl Denton, Portland; treasurer, Gustave Dunkelberger, Corvallis; recording secretary, Franck Eichenlaub, Portland; corresponding secretary, Mrs. Fred L. Olson, Portland. Dues are \$2 per annum and all music teachers in the State of Oregon are eligible for membership. J. R. O.

BOISE, IDAHO

Alfred Hiles Bergen, who was heard here in concert three years ago, will be a Boise resident soon. Mrs. Bergen is on the way to this city now, while Mr. Bergen completes his concert tour. Musical circles herald Mr. Bergen's residence here as a stimulus much needed, and they are anticipating his prestige and popularity to help advance Boise as the musical center of this intermountain country. Mrs. Bergen, a pianist of note, has played accompaniments for her talented husband for three years.

A delightful program given by petite Margaret Haga was well attended at Eilers Recital Hall, Friday evening, November 30. This little girl won the hearts of her listeners by her self reliance, her playing entirely from memory, her precision, a superior knowledge of technic and expression in one so young. This little artist is barely ten years old. The audience freely expressed appreciation, and both the little girl and her teacher, Grace Sensenig, received many compliments. The six handed arrangement of the "Military March," Schubert, was played by Helen Eagle-son, Lucile Kessler and Kathryn Sensenig. Little Miss Margaret played the following program: Minuet, Bach; "Giga," Handel; andante in F, Beethoven; scherzo, Loss; "Hunting Song," Guilitt; Hungarian "Battle Song," Reinhold; "Elfin Dance," "Grandmother's Minuet," Grieg; "Birds in the Orchard," "An Indian Camp," Cadman. G. R. S.

"AN INTERPRETATION THAT OFFERED ALL THE BEAUTY OF VOICE AND THE PASSION WHICH CARUSO PUT INTO IT IN HIS BEST DAYS."—Felix Borowski in the Chicago Herald

The regular audience decided, when it was all over, that Leoncavallo wrote a great piece for Muratore.

"Pagliacci" became Muratore's conveyance for one of his most admirable and effective manifestations. After the "Lament," at the end of the first act, the demonstration from the pay-as-you-enter majority faded the claque's into absurdity. Muratore is the best reason in opera for keeping Leoncavallo's one success in Campanini's ready repertoire.—Frederick Donaghey in Chicago Tribune.

No less spectacular was Muratore's success with the audience after his inimitable singing of the famous "Lament," and shouts of approval and even stamping of feet were intermingled with the handclapping until he repeated the song, so that there were two notably vociferous ovations during the evening not to mention the lesser ones.—Chicago Examiner.

First choice—Lucien Muratore, as Canio; second choice—Anna Fitziu, as Nedda; third choice—Riccardo Stracciari, as Tonio. These are the selections for the "Pagliacci" performance last night.

The climax of the performance, however, came with Muratore, as the tragic clown. Here is an artist in no need of a claque at any time. The audience needs no instruction about applause where he is concerned. It was not only that the "Vesti la giubba" was one of the most stunning bits of dramatic singing of the season. It was the whole appearance of the man, the stolid whiteness of the costume, the face, impassive in its mask of white paint, with only a black cap to break the coloring and a clenched hand to indicate the disillusionment seething within. The very droop of his shoulders as he stumbled through the curtain of the mimic stage was provocative of a shudder. There has been only one Canio like that of last night: that was his own last season.

He sang the "Vesti la giubba" again and I am rather sorry that he did. It was just as potent, just as eloquent, just as fiery, but to have it done twice with the same points observed each time put a tax on the dramatic continuity of the work. It is perhaps asking too much to desire dramatic continuity in any opera, but Muratore put it there the first time, and it would have remained more vivid if he had not allowed the audience to coax him into doing it again.—Edward C. Moore in Chicago Journal.

Mr. Muratore raised even a greater storm of public enthusiasm with his singing of the "Lament" at the close of the first act. It would be difficult to imagine a more moving interpretation of Canio's grief than that given to it by the French artist, an interpretation that offered all the beauty of voice and the passion which Caruso put into it in his best days without the exaggeration which the latter singer also disclosed in it, even when he sang it otherwise well.—Felix Borowski in Chicago Herald.



© Victor Georg.

LUCIEN MURATORE,
As Canio in "Pagliacci."

Muratore's Canio, as I have written before, is a magnificent piece of vocal and histrionic virtuosity—dominating rather by the simplicity and poignancy of its emotional delineation than by any bravura tricks to catch a cheaper public.

Muratore appeals to the best and finest art sense in his listeners, and this is perhaps one of the many reasons why his great and noble talents never grow stale.

Canio is another masterpiece to point our memory of his extraordinary Romeo and his romantically lovely Des Grieux.—Chicago American.

Then they built up the drama on the stage until it came to Mr. Muratore's chance at the close of the first act and you could feel him growing into the spirit of the thing until you knew just how he would sing it. Yet when the time came he gave out a something with a deeper feeling in it and expressed with greater emotional force than he has ever sent out before. It was not altogether Italian nor was it exactly French, but a something that reached beyond the racial lines into a human sympathy embracing us all. Mr. Muratore cannot quite make himself the strolling player of southern Italy, whose audiences are peasants, and so it is not the simple emotional reaction of that primitive race, but a sense of the injustice of it all as a man of wider experience and broader sympathies would feel it. This gave a universal appeal that stirred the people until you could hardly hear the music at the close for the shouts that arose from all over the hall. But the emotional depth he sounded would have been as nothing had he not been able to send it out through the hall by his magnificent singing powers. If a man is to do big things he must have all the gifts, the imaginative force to picture forth the thing, the voice of beauty and volume, and the mastery that keeps all under control even in the very outburst of passion. Mr. Muratore has them all and last evening he was just at the top of his powers, and, of course, he had to repeat the whole thing.—Karlton Hackett in Chicago Evening Post.

Last season Lucien Muratore revealed to us a most moving timbre of Canio, and the repetition last evening was even more thrilling. He gives the figure a grotesque mask and he sings the music with intense passion.

His "Lament" stirred the audience to such a pitch of excitement that throughout the house (which was completely filled) there were shouts of bravos and thunders of applause, and this tumult did not cease until the aria was repeated. It has always been conceded that Caruso had made this operatic character his own, but Muratore gives the role a more artistic musical utterance and a finer characterization.—Chicago Daily News.

ACROSS THE COUNTRY

Albany, N. Y.—Ethel Leginska, pianist; Amelita Galli-Curci, Jascha Heifetz and Alma Gluck are among the artists to be heard here this season. John McCormack will appear late in the season.—The second Franklin subscription concert took place at Harmanus Bleeker Hall before a large audience, including Governor and Mrs. Whitman and a party, and the entire Base Hospital Unit No. 33. The artists were Reinald Werrenrath, baritone; Sascha Jacobinoff, violinist, and Maude Klotz, soprano. Mr. Werrenrath was given a fine ovation and repeatedly encored. He sang a group of old English songs and French compositions and two Kipling Barrack Room Ballads, "Fuzzy-Wuzzy" and "Danny Deever" taking the house by storm. Several patriotic numbers were given. Miss Klotz sang the Bach-Gounod "Ave Maria," Mr. Jacobinoff playing the obligato. Mr. Werrenrath gave "The Battle Hymn of the Republic" among many encores leading the audience in the chorus.—The Mendelssohn Club, Dr. Frank Sill Rogers, directing, gave a concert recently for the members of the base hospital unit here, numbering 163 men. Later in the season the club will go to Camp Devens, Ayer, Mass., in two private cars to give a concert for the men of the National Army. The expense of the trip will be met by subscription. At a recent concert of the Mendelssohn Club, Greta Torpadie, soprano, won favor with solos, and Henri la Bonte proved a decided favorite. The next club concert takes place in February. Dr. Rogers has not yet chosen the soloists. Frank G. Ruso, Edgar S. van Olinda, Howard Smith, Edward L. Kellogg and Harold Cooper sang incidental solos at the last club event.—The Community Chorus, Alfred Hallam conducting, will give a program of Christmas carols in Capitol Park at 9 o'clock on Christmas Eve. There will be a chorus of 1,000, it is expected, with all of the old favorites.—Frederick Berry, tenor, has succeeded F. Whiting Carr as soloist at St. Andrew's Church. Mr. Carr has been called to the colors.—Dr. Frank Sill Rogers will conduct the Christmas concert of the Pittsfield Community Chorus on December 27. Jan Sikescz, Dutch pianist, will be the assisting artist.—Gertrude Watson, of New York, will have a house party of musical folk at her Pittsfield villa over the holidays.—"The Children of Bethlehem," with Sam Charles, of Boston, as conductor, was sung at Vincentian Institute by Sybil Hickson Carey, Charlotte Bord Gilbert, Mary Lyons Hans, Roger H. Stonehouse, Viola Gunzel, Elizabeth W. Crumme and Thomas F. O'Connor. In addition, Frances Cantwell played the first movement of the Grieg concerto in A minor, Gertrude Geary gave the Saint-Saëns fantasia "Africa," and MacDowell's concerto for two pianos was played by Berthe Denis and Grace W. Callahan.—Sarah B. Schaupp, Florence McDonough, Frederick Berry and Godfrey J. Smith will be the soloists at the special musicale at the First Lutheran Church, December 23, when a large chorus will give Parker's cantata, "The Holy Child," with Benjamin Whittam at the organ.—Regina L. Held played the "Evening Star" from "Tannhäuser" and Neruda's "Berceuse Slave" at a musicale given by Helen M. Sperry.—Abram W. Lansing, organist and composer, gave a talk on "Christmas Music" before the Monday Musical Club recently.—Mrs. R. H. Philo, Blanche S. Mundt and Elizabeth Golden presented a pleasing program recently. Mrs. Philo played the andante from Borowski's first sonata and the "Pastorale" from the first sonata of Guilman; Miss Mundt sang, among other selections, "With Verdure Clad" from "The Creation" and "O Divine Redeemer" by Gounod, Miss Golden's violin selections including numbers by De Beriot, Dvorák and Handel.—Clifford S. Ivory, former organist of the Tabernacle Baptist Church here, now in the National Army Training Camp at Ayer, Mass., was married here to Anne Read, December 8.—T. Frederick H. Candlyn, Mus. B., a graduate of the University of Durham (England) and organist of St. Paul's Church, will wed in that church here December 29 Dorothy W. Ridgway. Mr. Candlyn is also in training in the National Army at Camp Devens, Ayer.

Attleboro, Mass.—Gaylord Yost, composer-violinist, assisted by Elizabeth Siedhoff, pianist, and the Miniature Ballet, were presented in the People's Concert Series, in Armory Hall, November 20. Compositions played by Mr. Yost included his "Louisiana" suite in A minor, "Tempo di Minuetto" (Pugnani-Kreisler), capriccio (Chaminade), "Canzonetta," dedicated to Mr. Yost (Spalding), and "Habanera" (Sarasate). Elizabeth Siedhoff was heard in the Chopin ballade in A flat, prelude in D minor (Courtlandt Palmer), "Arabesque" No. 2 (Debussy), and "American" polonaise (John Alden Carpenter).

Boise, Idaho.—(See "Music on Pacific Slope.")

Boston, Mass.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Denver, Colo.—(See "Music on Pacific Slope.")

Harrisburg, Pa.—On December 4, in St. Mark's Lu-

theran Church, West Fairview, Pa., the Grace M. E. Church Quartet, of Harrisburg, gave an excellent program, including quartets and solos. The assisting artist, Harold Walsh, violinist, was well received. The quartet is made up of Mary Buttorff, soprano; Sue Dugan-Fager, contralto; John W. Phillips, tenor, and director, and Gwilym Watkins, bass. William E. Bretz proved a capable accompanist.—In Harrisburg, at the Orpheum Theatre, under the auspices of the Sunshine Society, on December 7 and 8, the military operetta, "Out Somewhere," by Edward F. Johnston, was given with pronounced success. June Lake directed the performances. The principal roles were taken by Mrs. Roy Cox, Sue Fager, Katharine Dubbs, Mary Belle Corbett, Abner Hartman, George Sutton and William Bretz.—The soloists announced for the Musical Art Society's performance of Handel's "Messiah," Sunday afternoon, December 16, in Grace M. E. Church, were Mary Buttorff, soprano; Sue Fager, contralto, and Charles M. Cassell, bass.

Hartford, Conn.—At the Hartford Club, December 3, Enrichetta Onelli, soprano, gave a very pleasing recital of songs. She was assisted by Philip Sevasta, harpist, and Malcolm Maynier, pianist. A good sized audience was present.—The Musical Club brought Loraine Wyman and Howard Brockway to Unity Hall on the evening of December 4. "The Lonesome Tunes" were interpreted in such an interesting and truly delightful manner that all in attendance felt they had been present on a very rare occasion.—Maurice Dambois, cellist, was the soloist at the Treble Clef Club's first concert this year. The club sang its program in excellent fashion, led by its capable director, Edward F. Laubin, who also gave efficient support to the soloists. A feature was the rendering of Saint-Saëns' "The Swan" by the club, with obligato by Mr. Dambois.

Hickory, N. C.—Alla Pearl Little, of Hickory, N. C., was recently awarded the Shirley loving cup for the best composition by a North Carolina composer for the year 1917. Miss Little has for the past two years carried off the first honor, and the Duncan loving cup given by the North Carolina Federation of Women's Clubs. Her songs possess charm and originality. Among compositions of hers now being printed are "The New Moon," "Oriole and Poet," "Love's Fashion," "Sundown" and "The Child's Wish Granted." The Charlotte Observer, in its issue of December 1, states that Governor Bickett presented the Shirley loving cup to Miss Little and continues: "Miss Little's composition is a song cycle in five parts, entitled 'Heart of Nature.'"

Governor Bickett expressed the hope that Miss

Little would find in the silver cup inspiration for a 'Song of Love' to replace the 'Hymn of Hate.' Her acceptance of the cup was in happy vein, and was cordially applauded by the audience.

Indianapolis, Ind.—On December 5, Ona B. Talbot gave the second concert of her series with Mischa Levitzki and Maurice Dambois. Both artists played most artistically and were received with much enthusiasm by the audience.—The German House Male Chorus gave its second concert December 10, presenting as soloist Arthur Hershmann. The chorus sang in its usual fine manner and Mr. Hershmann was enthusiastically received.—The first effect of the war on music in Indianapolis comes in the form of the disbandment of the Symphony Orchestra. No plausible reason has so far been given.—Mrs. R. S. Kinnaird and H. Leroy Lewis, pupils of Glenn Friermood, gave a recital in the new Library Hall, on November 15.—Other local musicians active in recital work are Grace Hutchins, pianist; Gaylord Yost, violinist; Arnold Spencer, tenor, and Orville Coppock, accompanist, who united in a concert on November 22.—The Indianapolis Conservatory of Music presented the new vocal teacher, Niel McCay, in a recital recently.

Jacksonville, Fla.—An interesting program was given in the Jacksonville Woman's Club, December 10, by Jules Falk, violinist, assisted by Gertrude Arnold, contralto, and Malvina Ehrlich, pianist. Mr. Falk played the sonata in E major (Handel), the Mendelssohn concerto in E minor, "Indian Lament" (Dvorák), rondino on a theme by Beethoven and a Viennese popular song, "The Old Refrain" (Kreisler), "Serenade" (Drigo-Auer) and "Scène de la Czaras" (Hubay). Malvina Ehrlich began the program with the Dohnanyi rhapsodie, No. 2, and later gave several shorter pieces, among which were "Hark! Hark! the Lark" (Schubert-Liszt) and "Etincelles" (Moszkowski). Gertrude Arnold's numbers were the aria "O Don Fatale," from "Don Carlos" (Verdi), and two groups of shorter pieces, including "Birth of the Morn" (Leoni), "May Morning" (Denza), "Allah" (Chadwick), "The Star" (Rogers), "Twas April" (Nevin), "Down in the Forest" (Ronald), "Thy Beaming Eyes" (MacDowell), "Forever and a Day" (Gilberte), and "The Nile" (Leroux). Mr. Falk collaborated in the last named selection, "The Star Spangled Banner" closed the program.

Kansas City, Mo.—(See letter on another page.)

Logansport, Ind.—Dai Buell, pianist, was heard in recital in Logansport, her home town, on the evening of December 10. Miss Buell was cordially received on account of both her charming personality and her artistic achievements. Her program and its interpretation justified the pride of her many friends in Logansport. Miss Buell's numbers were the Navratil variations on original theme, op. 7; fantasia in C minor (Bach); gavotte (Gebhard); toccata, op. 111 (Saint-Saëns); "Marionettes" (Stcherbatcheff); valse, C sharp minor, and etude, op. 10, No. 12 (Chopin); "Sommerminder" and "Vaarjubil" (Lie); "Rigaudon" (MacDowell); two

(Continued on page 62.)

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Cincinnati Orchestra Plays for Soldiers

The Cincinnati Symphony Orchestra made a trip to Camp Sherman, Ohio, on December 3 and gave a concert that evening in the main Y. M. C. A. auditorium. Ohio's selective soldiers numbering about 5,000 heard the players, under the direction of Dr. Kunwald, in an interesting program embracing many patriotic selections, beginning with "The Star Spangled Banner."

Two weeks ago, when the Symphony Orchestra played in Chillicothe, in whose suburban districts Camp Sherman is laid out, the admission price was on the two-dollar scale. The soldiers were given a concert, which they all declared surpassed the Chillicothe concert, at twenty-five cents per man. The boys in khaki argued that whereas the orchestra when it appeared in Chillicothe only had a strength of fifty-five musicians, and when it played in the camp there were eighty-five members in the organization, it must needs follow that they received a "better concert" at "two bits a throw" than did the Chillicotheans at two dollars.

The patriotic airs brought thunderous applause from the honor men. So great was the demonstration that Dr. Kunwald and his fellow artists were obliged to rise and bow their acknowledgments time and again throughout the concert. Hundreds of Chillicotheans who heard the first concert at Elks' Hall two weeks previous were on hand at the camp to hear the second concert. Maj. Gen. Edwin F. Glenn expressed regret because the new camp theatre had not been completed in time to stage the concert in that auditorium, but promised a big turnout of the boys in khaki when the Cincinnati organization plays a return engagement.

Oscar Spirescu's San Francisco's Success

Word comes from the Golden Gate City that Oscar Spirescu, the conductor, who has just made his first appearance there, leading Isadora Duncan's symphonic orchestra, has scored a striking success and attracted universal attention by his work. Arriving there practically unheralded, except for occasional reports indicating his success as conductor of the Manhattan Opera House, New York, symphony series, of the Cincinnati Symphony Orchestra's summer concerts, and the Isadora Duncan performances at the Metropolitan Opera House, Mr. Spirescu has not only proved that the reputation that preceded him was fully justified, but has surpassed all the expectations of both the public and the critics. Indeed, it is no exaggeration to say that the success of the Duncan performances here was, in a large part, due to his masterful reading of the music she interpreted, a reading that was refreshing in its deep understanding of the score and its effervescent enthusiasm.

With an orchestra that was hastily assembled as his instrument, Mr. Spirescu achieved results that could

have been looked upon as cause for just pride by a permanent organization. Small wonder that San Francisco made an earnest attempt to retain the fiery Rumanian conductor as a resident member of its musicians' colony. A previous contract in New York, however, frustrated the plans for the present; but it will cause no undue surprise if Mr. Spirescu, in the not far distant future, is to move his penates to the Pacific Coast.

A Toscanini Ambulance

(From the New York Evening Post, December 5, 1917.)
To the Editor of the Evening Post:

SIR—In view of the many hours of exquisite pleasure that Toscanini has given us, I am endeavoring to give an ambulance in his name. At the present time Italy is the chief danger point, and there is no better way of helping the Allies now than by giving them what they need, and among these urgent needs are ambulances.

I have already several hundred dollars, and am wondering if this were called to the attention of your readers, whether some one who has enjoyed Toscanini's wonderful conducting would send a subscription (stating that it is for this particular ambulance) to R. U. Johnson, chairman, Room 411, 70 Fifth Avenue, New York City. Checks drawn to the order of George A. Plimpton, treasurer.

In acknowledging my check when I sent the hospital car for "Miss C." you said that if I wrote you a little note you might be willing to do something about this matter.

Mrs. (C. H.) A. M. DITSON.

New York, December 5.

Anna Case Scores on Southern Tour

On Saturday, December 1, Miss Case sang at the First Methodist Church, Houston, Tex., to a crowded house. Her success was immediate. In Denton, on December 3, she sang at Normal Auditorium to a most enthusiastic audience. The third recital on her southern trip was at San Antonio, December 5, at Beethoven Hall. New Orleans was the next city to hear Miss Case. Here, as at her previous recitals, she charmed her large audience with her remarkable voice and art. She sang there at the Athenaeum on Friday, December 7. On Tuesday, December 11, Miss Case gave a recital at the Blackstone, Chicago. The proceeds of this concert were given to the Navy Relief Society. Again Miss Case scored a wonderful success.

Haensel and Jones to Manage May Mukle, Cellist

May Mukle, the charming English cellist, who has won an excellent reputation both in this country and Europe as a solo and ensemble player, is now under the management of Haensel and Jones. Miss Mukle will give a concert at Aeolian Hall, New York, in April, and prior to that time will be heard in concerts in the West. On December 10 she played at Carnegie Hall, New York, at the concert of the Banks Glee Club.

More About Mana Zucca Pieces

Vernon Stiles sang two of Mana Zucca's new songs, "Rose Marie" and "A Whispering," at the Mundell Club, Brooklyn, on Wednesday evening, December 5. Mr. Stiles also has included these songs on all of his programs for the present season. The piano numbers are equally well liked especially Miss Zucca's "Fugato Humoresque" on the theme of "Dixie." The clever American composer has received more than one letter of appreciation from the artists who find her numbers valuable additions to their programs. The following was recently sent to Miss Zucca by Marguerite Volavy, the well known pianist:

DEAR MISS ZUCCA—I have used your fugato humoresque on the theme of "Dixie" on my programs and had splendid success with it. Very sincerely yours,
(Signed) MARGUERITE VOLAVY.

Recent appearance on concert programs of Mana Zucca's compositions are the "Fugato Humoresque," played by Margaret Volavy, pianist, in Cincinnati (Ohio), Erie (Pa.), Princeton (N. J.), and many other cities; "Rose-Maria" and "A Whispering," sung by Vernon Stiles, tenor, at the Lotus Club, New York, when Mr. Stiles was forced to repeat both songs; "If Flowers Could Speak," sung by Pierre Remington, basso, at Carnegie Hall, and used by Dorothy Pilzer on all her programs; "Novelette," played by Nicholas Garragusi, violinist, at the "Pagan" concert.

Canada Encourages Music During the War

The Canadians are living up to the instructions given them by their Premier in a speech of quite recent date, which was to the effect that music should be encouraged more than ever to keep the country in buoyant spirits. That country, though hard hit by the war, is bringing many big artists to her concert halls this season. Even chamber music organizations are included, among them being the noted Zoellner Quartet. These artists, the Zoellners, have been paying annual visits to Canada, and this year they go back to the northern neighbor to fill more engagements than ever before.

The Bohemians to Fête Heifetz

A reception and ladies' evening will be tendered by The Bohemians to Jascha Heifetz on Saturday, December 29, at the Hotel Biltmore, New York, followed by a dinner. The program will include the performance of "The Treasure Trove" ("Le Mariage Aux Lanternes"), a comic operetta in one act by Offenbach, in an English version by Virginia and Lawton Mackall. The cast is to include the following artists: Blanche de Costa, Amparito Farrar, Sue Harvard, Albert Reiss and an orchestra from the New York Symphony, under the direction of Walter Damrosch.

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Vera Kaighn, a Favorite Singer

Vera Kaighn, soprano, has been termed "one of the busiest singers in the Middle West," although she has been heard frequently in the East. She has what is considered probably the most important soprano church choir position in Pittsburgh, Pa., and in fact, both artistically and remuneratively, one of the best in the country. Her concert appearances have introduced her to a large musical public, which never fails to accord her enthusiastic praise. The Buffalo News spoke of the "absolute accuracy of intonation and execution" of her work, declaring that "the clear lyric-quality of her voice gave pleasure to all." According to the Sewickly Herald, her voice has "dramatic power" and is under "intelligent control which enables her to use it with taste and discretion." In the opinion of the Pittsburgh Press, "Miss Kaighn possesses a soprano voice of exquisite quality and is a master of interpretation and sympathetic rendition." Her "full and beautiful tones" were the subject of praise on the part of the Camden (N. J.) Daily Courier, and the Latrobe (Pa.) Bulletin stated, "With splendid control, clear tones and a pleasing presence, Miss Kaighn proved herself a wonderful artist of song." In the East Liverpool (Ohio) Morning Tribune, "Her beautiful lyric soprano voice... expressing a wealth of quality, power and tone. Her temperament was exceptional and the artistic finish to her numbers won instant praise. Her voice was indeed beautiful and marked her as one of the most accomplished singers that has come to this city." The Johnstown (Pa.) Daily Democrat had much to say in praise of Miss Kaighn's "voice of bell like clearness, managed with faultless control and heightened by a rare personality." The reason for her success is told briefly in the words of



VERA KAIGHN,
Soprano.

the Pittsburgh Chronicle Telegraph: "Pretense and Vera Kaighn are not acquainted, although artists who serve the public and Pretense are sometimes one and the same. Her first sure reason for success is sincerity. She is an unaffected artist and has an exceptionally wonderful voice."

During January Miss Kaighn is scheduled for a tour which will include appearances in Columbus, Akron, Toledo, Cleveland and Youngstown, Ohio, and Donora, Pa.

Eastern Dates for the Zoellner Quartet

The Brooklyn (N. Y.) Institute of Arts and Sciences has engaged the Zoellner Quartet for two recitals, the first of which occurred on December 17. The date of the second is January 3. On January 6 the Zoellners give a recital in New York at the Princess Theatre.

Among the numerous eastern appearances of this noted organization are those in Philadelphia and Erie, Pa.; Boston, Mass.; Lawrenceville, N. J.; Red Bank, N. J.; Geneseo, N. Y.; Saratoga Springs, N. Y., and Briarcliff, N. Y.

Dora Gibson at Baruch Anniversary

Dora Gibson, the English soprano, sang on November 28 at the golden wedding anniversary of Mr. and Mrs. Simon Baruch, which took place in the ballroom at Sherry's, New York. Over a thousand persons were present at the reception, among them many prominent in the musical and social life of the metropolis. Miss Gibson sang "Vissi d'arte" from "Tosca," "Until" and "Two Eyes of Gray" with excellent effect, receiving the enthusiastic applause of the delighted guests.

The Commonwealth Opera

As already reported in the MUSICAL COURIER, a committee of which C. E. le Massena is the secretary, will receive applications for membership to the incorporated organization to be known as the Commonwealth Opera of New York. The movement is to be along American lines, and it is proposed that the company thus formed be owned by the community and by those who attend the perform-

ances. It is intended that the profits derived shall constitute a sinking fund to insure the continuance of the project for the good of the commonwealth of New York and ultimately to purchase a site upon which to erect a Commonwealth Opera House. Patriotic music loving persons are invited to become patrons or founders of the organization, donating such amounts as they may deem fit, these founders "to constitute a nucleus of the larger community which will have power to elect an honorary board of directors. The founders are also to be guardians of the trust fund." All further particulars will be furnished to inquirers by C. E. le Massena, Aeolian Hall, New York City.

Viola Cole's New York Engagements

Viola Cole's recital of November 23, in Aeolian Hall, New York, was so successful that the pianist has been booked for a return engagement on January 15 under the same management. Miss Cole played numbers by Schumann, Chopin, César Franck, Debussy, Noble, Kreider and Edward Collins. Her playing is characterized by a deep singing tone and a marvelous conception of musical values. Her return program will be devoted mainly to Liszt. During her stay in New York, Miss Cole gave an additional recital in Greenwich Village, and also appeared before the students of Miss Weaver's Academy on Sunday afternoon, November 25, her brilliant pianism winning great enthusiasm.

Lydia Locke for Halifax

On hearing of the terrible disaster which has befallen the city of Halifax, Lydia Locke informed her manager, M. H. Hanson, that she would gladly forego several engagements booked for her for December and shortly after the new year, if her services could be of any use to the sufferers in Halifax.

Mr. Hanson immediately communicated with the Washington authorities, and the American soprano's generous offer to supply a full company of concert artists to give benefit concerts right through the country has been placed before the proper authorities.

Arthur George Delights Audiences

Arthur George, baritone, who always delights his audiences, is at present giving some concerts in Jacksonville, Fla. Mr. George has a voice of great volume, large range and good quality. He has appeared in Jacksonville as soloist for the Ladies' Friday Musicales Club, at the Jewish Temple, and will give his own recital early in January. Mr. George is also head of the vocal department of the School of Music Art, located in Jacksonville.

Philadelphia Orchestra Plays in Washington

The Philadelphia Orchestra, Leopold Stokowski, conductor, gave the first of the Washington series of concerts, on November 13, with Ossip Gabrilowitsch as soloist. As usual, the artistic playing of Mr. Gabrilowitsch at once made its appeal to the audience and there was hardly a stir in the house during the entire performance of the concerto. The program served to introduce to Washington music-lovers the Kalinnikoff symphony No. 1, in G minor. Conductor Stokowski gave a remarkably beautiful interpretation of this work, giving full value to its many tonal colors, his reading being one to stimulate the imagination. It is doubtful whether any organization of this character will receive a warmer welcome than was accorded the orchestra by a distinguished audience which included President and Mrs. Wilson and many prominent members of musical and diplomatic Washington.

Kreisler-Kneisel Quartet Plans

Fritz Kreisler, in spite of his decision to cancel his concert dates, will appear with three members of the former Kneisel Quartet, at Aeolian Hall, New York, December 21, February 1, and April 5, and in Boston, December 20 and February 11. Kreisler announced that he will donate his share of the proceeds to the Musicians' Foundation. The program for the first New York concert includes Mozart's C major quartet, Beethoven's F major, op. 59, No. 1, and Schubert's A minor, op. 29.



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—La Porte Daily Herald.

ACROSS THE COUNTRY

(Continued from page 59.)

studies (Kwast); "Harmonies du soir" (Liszt) and herceuse and "Lesghinka" (Liapounow).

Los Angeles, Cal.—(See "Music on Pacific Slope.")

Louisville, Ky.—The first concert in the Fine Arts Association Series presented Mme. Schumann-Heink on the night of November 8 at Macauley's Theatre before an audience that packed every available space. The great contralto was in even better form than when she last visited this city four years ago, and the enthusiasm of her hearers was unbounded. She was assisted by Vladimir Dubinsky, violinist. Her program included the recitative and aria from Handel's "Rinaldo"; "My Heart Ever Faithful," Bach; "Ich Liebe Dich," Beethoven; "Ah! mon fils," Meyerbeer; "Erin," by F. Sheridan and C. O'Hare; "At Parting," James Rogers; "Danny Boy," Weatherly; "When the Boys Come Home," Oley Speaks, and a German group which she changed, giving a number of well known English songs instead. Her accompaniments were artistically played by Edith Evans. The Speaks song was the last on the program, and the audience was so thrilled that it rose as one person and stood cheering until the singer returned and sang one stanza of "America." Ona B. Talbot is the managing director of this series. Percy Grainger was to have appeared under her management



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on Sunday night, but was forced to cancel his engagement.—A delightful recital was given on December 5 at the Y. M. C. A. Hall, when the Monday Musical Club presented Phyllida Ashley Everingham, the young pianist, whose husband is stationed at Camp Zachary Taylor. Mrs. Everingham's style is almost masculine in its force and vitality; her playing is imbued with strong personality and one feels that she has in her the possibilities of a great artist. She played the "Appassionata" sonata, Chopin's nocturne in D flat, ballade in G minor, and valse in A flat; "By the Brookside," Stojowski; "At Sunset," Mason, and the great Moszkowski concert etude in G flat, in which she displayed a remarkable left hand technic. The vocal soloist was Fred C. Caldwell, also stationed at the camp, whose pleasing baritone voice was heard in "Eri Tu," from Verdi's "Ballo in Maschera"; "Israfel," Oliver King; "One Year," Burleigh; "The Eagle," Grant Shafer, and Bruno Huhn's "Invictus." His accompaniments were played by Fred A. Cowles.—The third concert of the Louisville Male Chorus occurred on December 6 at the Boys' High School Auditorium, the audiences having outgrown the Woman's Club. The program was: "Winter Song, Gibson; "America, O Noble Name," O'Sullivan; "My Lady Clo," Clough-Leiter; "God Bless Thee, Love, Forever," Podbertsky; selection from the first act of "Parsifal"; "The Fir Tree and the Palm," Sokolow; "The Hymn of Free Russia," Gretchaninoff; "Hush," Neidlinger; "Massa's in de Cold, Cold Ground," Foster and "Frithiof of the Sea," Bruch. In the "Parsifal" number the chorus was augmented by the boy choir from Christ Church Cathedral, of which Ernest Simon is the director. Arthur Almstedt was the soloist, and it is a pleasure to note that Louisville need not go outside its own limits for such a profoundly satisfying singer. His voice is a baritone of the richest quality and his interpretation of the various selections was that of the genuine musician. He sang "Friend o' Mine," Sanderson; "Tears and Smiles," Protheroe; "Shiela," Haydn Woods; "O Red Is the English Rose," Forsyth, and "The Ringers," by Lohr. All the accompaniments were played by Florence Blackman, assisted, in the first number by Catherine Sigler. The chorus is directed by Carl Shackleton.—An "All American" program was given by the Louisville Quintet Club on the night of December 10. It consisted of piano quintet, op. 20, Edgar Stillman Kelley; string quartet, G. W. Chadwick; piano trio, op. 56, Charles Cadman; string quartet, Karl Schmidt; piano quartet, op. 12, Rubin Goldmark. A melancholy interest attaches to this concert as it was the last ever to be given in the Woman's Club Auditorium, which was entirely destroyed by fire this morning. This hall has witnessed the triumph of many great musicians, among whom may be mentioned Schumann-Heink, Galski, Frances Alda, Bispham, Lhevinne, Christine Miller, the Kneisel Quartet, Werrenrath, and a great number of others dating back some fifteen or sixteen years, besides innumerable affairs of local importance.

Miami, Fla.—The Music Memory Contest closed at

the Club Building on December 7. Intense interest was displayed when the final test took place and the numerous prizes were awarded. This contest was conducted by Mrs. L. B. Safford in co-operation with the National Bureau for the Advancement of Music, New York. The prizes awarded to those who gave the most correct answers to the numbers upon the program were: Class A (contestants twelve years old and over), first prize, Corrinne Faudel, twelve years of age, \$5 in gold, awarded by R. J. Arthur, and \$5 in gold, awarded by Ernest Philpitts; second prize, Louise Jackson, \$5, awarded by E. B. Douglas; third prize, Mary Poore, \$5 in records, awarded by L. B. Safford; fourth prize, Virginia Youngs, \$5 in records, awarded by R. E. Hall; fifth prize, Lila Mills, \$3 in sheet music, awarded by Charles Stanage; other prizes were records awarded to Mrs. E. S. Baird, Marguerite Walker, Olive Nace, Alice Houghtaling, Aileen Houghtaling, Arlyn Lasseter, Carolyn Lasseter, Evelyn Lasseter, Elma Lewis, Lois Huddleston, Clarita Huddleston, Josephine Weatherford, Elva Perrine, Rena Willham. Class B (children under twelve): first prize, Sadie Nelson, \$5 in gold, awarded by Miami Board of Trade; second prize, Marjorie Howard, \$5 in records, awarded by Turner Music Company; third prize, \$3 check, to Madeline Gallat, awarded by National Bureau for Musical Advancement; fourth prize, Inez Hill, a horn, awarded by G. Henning.—The program rendered for the benefit of the organ fund, under the auspices of the Epworth League of the Trinity Methodist Church, was presented by A. F. Koerner, organist; Leon Handzlik, harpist (of Pryor's Band); Sabatino, harpist (of Pryor's Band); Arthur Pryor, trombone; Mrs. John Gramling, soprano; Mrs. W. S. Rowland, soprano; choir, and Mr. Schumann, French horn.—On December 13, the new organ of the Congregational Church at Coconut Grove was dedicated. A musical program was given by Iva Sproule-Baker, Mrs. Eugene Romph and P. C. Long. The selections rendered were by Vodorinski, Buzzi-Peccia, Widor, Cattaerto, Pinsuti, Johnstone and Flagler.

Minneapolis, Minn.—(See letter on another page.)

Muncie, Ind.—The most important announcement that has been made to music lovers in this section for a long time is that relating to the coming of John McCormack to Muncie, on January 22, under the direction of Harry E. Paris. It is all the more interesting from the fact that, as Charles L. Wagner, Mr. McCormack's manager, announces in his telegram, this will be the famous tenor's only date in Indiana this season. To accommodate the large crowd that is sure to be present the Campbell Auditorium has been secured and is being rearranged and put in first class condition for the great event.—A program of Italian and Spanish music was given December 5 by the Matinee Musicale at St. John's Universalist Church, in Muncie, and proved most delightful throughout. Miss Bilby read a well written paper on Italian and Spanish music, giving an interesting biographical sketch of the composers whose names appeared on the program, thereby assisting the audience to a more intelligent hearing of the several numbers. One could not mistake the nationality of Miss Hardsog's numbers. An aria from "Mitrane," by Rossi, and a Spanish serenade by Buzzi-Peccia were most charmingly rendered by Miss Cates. Others who performed with highest credit to their artistic reputations were Elinor Leonard, violinist, and Mmes. Fiddler and Simpson, and Irene Retter, vocalists.

Nashville, Tenn.—Recent musical events in Nashville included the appearance, on December 6, of Theodore Spiering in the artist course at Ward-Belmont. His success was unquestioned. Outstanding qualities were his deep scholarship and a superb command of technic most evident in the third of his studies for violin alone. Mr. Spiering has made friends in Nashville on previous appearances with his quartet and was warmly welcomed by his many admirers, adding many to the list by his artistic rendition of his program. Kurt Wanick was a capable accompanist.—Ward-Belmont announces that Kenneth Rose, of the Metropolitan Conservatory of Music, of Indianapolis, will take charge of the violin department, left without a dean by the death on Thanksgiving day of Fritz Schmitz, so long identified with the school. Mr. Rose made a visit to the school, making a most happy impression on the members of the Faculty, both as to his personality and his musicianship displayed in an informal program. Mrs. Rose was a most helpful accompanist, and will be an addition to the musical forces of the city, being an accomplished organist.—Ida Stark Koelker, pianist, of the Ward-Belmont faculty, presented a beautiful program December 3 in the college auditorium, impressing her hearers with her art. Mme. Koelker is a pianist par excellence, and her recital stands out as one of the artistic events of the season. Alvin Wiggers, also of Ward-Belmont, presented a program of his compositions, assisted by various members of the school faculty and some visiting musicians from the city, in harmonious co-operation. The program was interesting from the point of versatility, ranging from organ and cello solos, also a composition for the piano, to an octet of voices accompanied by piano and cello.—Musical affairs will now wane for a short time, activities resuming after the holidays, Alma Gluck being announced for January 16.

New Bedford, Mass.—The Cercle Gounod gave its first concert of the current season at the Olympia Theatre Sunday night, December 9. The work selected was "The Messiah." The soloists were Grace Kerns, soprano; Rosalie Wirthlin, contralto, who substituted for Christine Miller, who was ill at her home in Pittsburgh; Reed Miller, tenor, and Arthur Middleton, baritone. The chorus consists of 150 voices, under the leadership of Rodolphe Godreau, and there is also an orchestra of fifty-six men, half union and half non-union, under the same leader. The chorus has developed in the past two years into an organization of which any city might well be proud. Its leader, Rodolphe Godreau, is a man of splendid personality, a born leader, a most excellent musician, who combines happily the faculties of a drillmaster and the sympathetic musician. The orchestra, being directly under his control and not the creature of some other leader, owes an undivided allegiance to him. The most wonderful thing about the New Bedford musical situation



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is that here the union and nonunion forces combine their efforts for the city's good in a remarkable way. The Cercle Gounod is a strictly civic movement, and, as the orchestra does not do any playing outside of the Cercle's own concerts, and as the union members benefit by the association, because it gives them much routine work which otherwise would go to outside organizations, the plan has been found to work very successfully and to the ultimate benefit of all, and especially the city, which musically has gone ahead by leaps and bounds. The officers of the Musicians' Union are long headed business men, and can see the advantage of co-operative work for the benefit of the city. Henry W. Gray, the president of the Musicians' Union; John Anderson, the vice-president; Frank Whittaker, the secretary, and Clarence Jones, one of the executive board, are all vitally interested in the orchestra, as is Arthur Parry, the ex-president of the union. Clarence Jones is the concertmaster of the orchestra, while by his side is Beryl Smith Moncrieff, one of the most prominent violin teachers in the city. All through the orchestra is presented the spectacle of a union and a nonunion musician sitting side by side, each giving unreservedly of his best to make New Bedford one of the bright spots musically in Massachusetts. The soloists all did most excellent service. Reed Miller sang in his usual splendid style "Comfort Ye" and "Every Valley." However, the feature that attracted the audience more than anything else in his work was his singing of "Thou Shalt Break Them," which came immediately after Arthur Middleton's wonderful singing of "Why Do the Nations." He gave to this aria an interpretation that made it stand out very prominently. Mr. Miller is always sure of finding a warm welcome in New Bedford, not only on account of his splendid singing, but because he has endeared himself to the New Bedford people by his charming personality. Arthur Middleton made his second appearance of the season here, and has made a reputation for himself fully the equal of any artist who has ever been here. The orchestra has in L. Robert Yaeger a solo trumpeter who played remarkably in "The Trumpet Shall Sound." Mr. Middleton was both surprised and delighted with Mr. Yaeger's work. Grace Kerns sang splendidly the soprano arias, and Rosalie Wirthlin was entirely adequate in the contralto part. The next concert of the Cercle Gounod will be an orchestral concert on January 6, with Martha Atwood Baker as soprano and Norman Arnold as tenor.—The B Sharp Trio, composed of three young girls, made its debut at the piano store of C. F. Wing on Friday night, December 7. This trio is composed of Alice Moriarity, violin; Virginia Reid, piano, and Ophelia Viera, cellist. They played in very good style "A Perfect Day," Gounod's "Serenade" and the barcarolle from the "Tales of Hoffman." These three girls have an unusual future before them if they continue the good work they are now doing. L. J. Oscar Fontaine, the organist of St. Anthony's Church in this city, and a composer of more than local note, has written a trio for them, which they will play at their next public appearance.—Virginia Wainwright, of Boston, is giving a series of lecture-recitals in this city, with the assistance of Frieda Gebhard, pianist. The first lecture was on the subject of "Belgian Music," the second on "Italian Music," and the last will be in the form of a piano recital by Miss Wainwright, assisted by Georgie Morris, dramatic soprano, who will sing a number of old English songs in costume.—An event toward which the New Bedford people are looking with much interest is the coming appearance in Boston, in the McIsaacs Course, of Orcha Halprin, a young Russian violinist, who has appeared here with great success. He will take part in a concert to be given at Tremont Temple on January 24. His Boston debut was brought about

by Arthur Wilson, the music critic of the Boston Globe, who heard him in New Bedford and believes in his future.—On Monday night, December 17, the High School Orchestra will give a concert in the High School Auditorium, with the assistance of Elma Igelmann, of Boston, soprano; Rae Kilmer, harpist, and Elizabeth Perkins, of this city, pianist. Miss Perkins is a high school pupil who has made great progress with her music under Florence Forbes.

New Orleans, La.—The second concert of the Philharmonic Society, December 3, with Eddy Brown as the attraction, was largely attended. Mr. Brown proved himself a virtuoso of the highest type as well as an artist of distinct qualities. His program was a well selected one, including as its pièce de résistance the Conus concerto, which was given a worthy reading by the remarkable young violinist. Mr. Brown made a most favorable impression and was rewarded throughout his program with generous applause.—Margaret Woodrow Wilson's concert was held on December 5 in the Athenaeum, which was decorated with flags and the national colors and presented a very patriotic aspect. Miss Wilson was assisted by Mrs. Ross David, who appeared in the dual role of soloist and accompanist. After the concert an informal reception was held and the entire audience came forward to shake the hand of the generous young woman who is doing so much for the Red Cross.—Anna Case completely captivated her hearers at the Athenaeum last night. Beautiful, young, talented, temperamental, magnetic, graceful, sympathetic—these are some of the epithets which can be justly written of her. Miss Case had to grant several encores of course, and these were received with the same enthusiasm as the program numbers. She is one of Nature's favorite children, possessing all the requisites that a singer should have. Miss Case appeared under the direction of David B. Fischer.—The soloist announced for the second concert of the Symphony Orchestra, December 9, was Adrian Freiche, a pupil of Mark Kaiser. At the former concert of the orchestra the soloist was Eugénie Wehrmann-Schaffner, pupil of Marguerite Samuel, Raoul Pugno and Moszkowski. Mrs. Schaffner played the Saint-Saëns concerto in G minor.—The newly formed Symphony Orchestra of New Orleans gave its second concert of the season Sunday afternoon, December 9, before the largest audience that has yet applauded it. The new organization has been steadily growing in popularity, and deservedly so, for its improvement with every performance has been marked. This city now has an orchestra that does it credit and one whose fame will spread beyond local limits before long. The soloist of the afternoon was Adrian Freiche, violinist, who played the Wieniawski second concerto in a manner to reflect credit upon him and his teacher, Mark Kaiser. The young violinist's excellent tone, fine technique and artistic interpretation evoked great enthusiasm from the audience.—Under the able presidency of Florence Huberwald, the New Orleans Music Teachers' Association is making elaborate plans for the entertainment of the National Music Teachers' Association, which will meet here from December 27 to 29 inclusive. The N. O. M. T. A. is doing fine work. At its regular monthly meetings papers are read and discussed, and excellent artists, both local and visiting, are frequently heard in vocal and instrumental programs. Its officers are: Florence Huberwald, president; Mary Conway and Fred Font, vice-presidents; Alice Mailhes, secretary; Mrs. L. E. Toomey, treasurer. The executive committee is composed of Blanche McCoard, Louise Favrot, Mrs. Dupuy Harrison, Alfred Meister, Virginia Westbrook and Hy. Drueding.

Niles, Mich.—Mme. Neal-Simmons, soprano, assisted by Mrs. Harry Lydick, accompanist, and Fred Elbel,

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flutist, gave a concert in the First Baptist Church, December 7. The first half of the program included numbers by Schira, Bemberg, Rimsky-Korsakow, Puccini, Worrell, Crist, Bayley and Sans Souci, sung by Mme. Neal-Simmons. After the intermission came Indian songs, sung in costume, including Omaha, Ojibway and Old Indian melodies, and songs by Lieurance, Cadman, Helena Bingham, Burton and Bauer. For the "Sioux Indian Lullaby" and "Indian Love Song" (Lieurance) Mr. Elbel provided the flute obligato. Mr. Elbel's numbers were appropriate selections by Lake, Cadman and Troyer. The program closed with "My Own United States" (Edwards), sung by Mme. Neal-Simmons. The Niles Daily Sun commented upon this "rare musical treat," and the "wonderful interpretations" and "charming and gracious personality" of the singer.

Oakland, Cal.—(See "Music on Pacific Slope.")

Osage, Ia.—The Cedar Valley Conservatory, Osage, Ia., has organized two glee clubs this fall, under the direction of the dean of the conservatory, Jacob Schutz. With these organizations Mr. Schutz intends to put on a May music festival in the spring, when three consecutive concerts will be given by the conservatory, one operetta, one cantata and an evening of miscellaneous program. Besides this, the Minneapolis Symphony Orchestra will give two concerts, at one of which Mr. Schutz will play Grieg's A minor concerto with the orchestra.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on Pacific Slope.")

San Antonio, Tex.—After a recent rehearsal of the San Antonio Mozart Society, Arthur Claassen, director, the following short program was given: "Under the Young Moon," John M. Steinfeldt, Flora M. Briggs (accompanist of the society); "Sincerity," Emilie Clarke, accompanied by Irene Linnartz; "Impromptu," in A minor (Schubert), Mildred Seale, and "Farewell Ye Hills," from "Joan of Arc" (Tchaikowsky), accompanied by Arthur Claassen. Preparations are well under way for the concert to be given by the Mozart Society, at Camp Travis, and work progressing splendidly on the compositions to be given when Maria Barrientos, Spanish soprano, is presented January 11.—Mrs. Charles Wickliffe Throckmorton, (Continued on page 66.)

"EMMA ROBERTS WINS AGAIN"

—NEW YORK EVENING SUN

New York critics reaffirm their verdict of last season when they hailed Miss Roberts as

"ONE OF THE GREAT CONTRALTOS OF HER GENERATION"



Photo by Charlotte Fairchild

"TEMPERAMENT UNDER THE CONTROL OF INTELLIGENCE IS ONE OF THE RAREST VIRTUES IN THE RECITAL FIELD. There is in that field plenty of intelligence, and occasionally we get temperament; but the intelligence is usually employed in pointing out the way to an emotion which does not exist, while the temperament, like the wind, blows where it listeth. SOMETIMES, HOWEVER, A SINGER ARRIVES WHO CONNECTS THESE TWO CONGENITALLY DIVERGENT VIRTUES, AND THEN WE ARE MADE HAPPY. SUCH A SINGER GAVE A RECITAL YESTERDAY AFTERNOON IN AEOLIAN HALL. SHE WAS MISS EMMA ROBERTS."

—New York Tribune.

"MISS ROBERTS HAS MADE VALUABLE PROGRESS IN HER ART SINCE SHE WAS HEARD HERE BEFORE. She has acquired a much greater elasticity of style, a broader range of vocal nuance and a richer palette of tone color. THESE ENHANCE IMMENSURABLY THE EFFECT OF HER VERY BEAUTIFUL VOICE AND HER EXCELLENT TECHNIQUE which enables her to sing smoothly and normally throughout her scale. Her adaptation of style to differing numbers was so ingenious that for every song she seemed to use one not quite the same as that employed for any other."—New York Sun.

"Throughout the programme Miss Roberts showed AN ALERT INTELLIGENCE, A SKILL OFTEN VERY FINE INDEED IN PHRASING, a pronunciation in English of the vowel sounds that cannot be lauded too highly, an unusual sense of the design of the song as a whole, and great assurance, yes 'PUNCH' in delivering its and her message. Miss Roberts' singing displays beyond question some UNCOMMON TECHNICAL MERITS, conspicuously the roundness and ease of the production and A FLEXIBILITY RECALLING THE PALMY DAYS OF ITALIAN SONG, as well as A GENEROUS ENDOWMENT OF VOICE."—New York Evening Globe.

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SYMPHONIC CONCERTS, STAFF OF MUSIC IN MINNEAPOLIS

Mozart Enjoyed—Rosine Morris, Soloist—MacPhail
Orchestra's Growing Popularity—Florence
Macbeth at Home—A Notable Club

Minneapolis, Minn., December 14, 1917.

The program of November 30 at the Auditorium, given by the Minneapolis Symphony Orchestra, introduced a novelty here—the concertante symphony for violin and viola in E flat major by Mozart. These two instruments, played by Richard Czerwonky and Karl Scheurer, exchanged phrases, repeated them one after the other in different tonal positions, shared them in the same tonality or moved together in thirds or sixths. Though written about 1780, it has the freshness of youth and beauty of tone. With all the frenzy of this day and age, it is sheer delight to lean back in one's seat and listen with ease and repose to such a charming composition. Mozart's overture to the "Magic Flute" opened the program and gave the brass opportunity to play the majestic chords with a deep reverence for the meaning that we suppose Mozart had in mind to symbolize certain tenets of the Masonic ritual. The light, gay theme, that appears in fugue form, was tossed about the orchestra with indescribable delicacy. After intermission came the Brahms second symphony. Whatever the mood demanded, Emil Oberhoffer and his men were careful to portray it—whether peaceful, tender, serene, graceful, gay or vivacious. The evening was brought to a successful close with tremendous applause.

Rosine Morris, Soloist with Symphony

The Minneapolis Symphony gave a popular program, Sunday afternoon, December 2, at the Auditorium, with Rosine Morris, pianist.

From the opening number, "Marche Triumphale," by

Felix Borowski, to the closing number, Grainger's "Mock Morris," "Irish Tune from County Derry" and "Shepherds, Hey," the numerous auditors were delighted. Emil Oberhoffer gave a beautiful reading of Dvorak's "Carnaval" and Svendsen's "Zorahayda." The tone poem, "Finlandia," grows in public esteem every time it appears on a program here. Sinding's "Abendstimmung," with the delicious tone of Richard Czerwonky's violin in the solo role, was received with great favor.

Miss Morris played the Saint-Saëns G minor concerto, splendidly supported by the orchestra, and was acclaimed one of the best Sunday soloists that the orchestra has ever engaged. This was her second appearance with the organization.

Enormous Interest in MacPhail Orchestra

The size of the audience at its concert of December 4 reflects the immense progress that the MacPhail Orchestra is making. With seventy-four amateurs, weekly rehearsals at which such works as Mozart's G minor and Schubert's "Unfinished" symphonies are studied, one can see that there is a lasting good to come from such an organization. The "Freischütz" overture was given, as well as the two above mentioned symphonies. The orchestra also gave an artistic accompaniment to the Grieg piano concerto, as played by Dorothy Mitchell-Woodward. Eleanor Poehler sang. The concert was given in the West High School, which was filled a half hour before the program started, and about 500 people were turned away.

Oberhoffer's Talks to Children Valuable

Emil Oberhoffer made it very clear to the many children who assembled at the Auditorium on Friday afternoon, December 7, that composers are divided into two groups—horizontalists (polyphonists) and verticalists (monophonists). Saint-Saëns, the composer of the day considered, is of the latter class. His works considered were the



ROSA RAISA,
As Leonore in "Il Trovatore."

"Marche Heroique," "Le Rouet d'Omphale" (founded on the fairy tale that all the children knew), "Le Cygne" for cello (Cornelius van Vliet) and harp (Henry Williams), which was a prime favorite. The "Dance Macabre," with George Klass as solo violin, proved interesting, while the "Dance Bacchanale," from "Samson and Delilah," created a storm of applause. Richard Czerwonky's rendition of the rondo capriccioso received deserved applause, too. The house was filled. One has to see these audiences to appreciate fully the good the children get from a program given for their benefit. The tickets are sent to the different schools, and the crush in the line waiting for the distribution of them resembles the crush to get opera seats. These concerts cannot be too highly commended.

Florence Macbeth's Recital

Just at Thanksgiving time there are so many musical treats that it is quite impossible to absorb all the beauties of every performance. It was joy to hear, on that holiday evening in the beautiful gold room of the Radiant, our beloved Florence Macbeth in a "homey" recital. It is not necessary to read press clippings from abroad to learn that Miss Macbeth can sing. That is evident from the start to the finish of her program. She was en route from her western trip for her New York recital or we never would have had such a treat. Three lovely old songs from a work of Handel's, "Paradiso," were sung with due appreciation of the age and style in which they were composed. A whole list of modern songs from the French and other nations, as well as American, made up the remainder of the evening's program. She was sympathetically accompanied by Carrie Zumbach-Bliss, and the audience was most enthusiastic over the program.

Proud of Apollo Club

The Apollo Club opened its season on November 27 with an attractive program. Louis Kreidler, baritone, assisted. Conductor Hal Woodruff gets more and better results out of the club each year. After the singing of "The Star Spangled Banner," the "Viking Song" of Coleridge-Taylor was very appropriate. German, Sapua, Stevenson, Blackman, Stewart, McMurrough, Borch, Chadwick and MacDowell were represented on the club's program, and the works of each were splendidly sung.

Mr. Kreidler gave of his best in selections from Massenet, Beach, Busch, Mason, Dunn, Burleigh and Damrosch. His singing pleased all and he was the recipient of enthusiastic applause. The club has never brought an unsatisfactory soloist here, and this was the sixty-sixth concert of its existence. Every phase of musical life is represented in the music of Minneapolis, and we can always point with pride to the Apollo Club and say that it is the best of its kind.

Red Cross Concert of Unusual Merit

A Red Cross concert of unusual musical merit was given at the First Baptist Church, December 6, for the Italian Red Cross. The participants are too well known here to need comment on their standing as artists. Bruno Labate, oboe; Signor de Lorenzo, flute; Pierre Perrier, clarinet; Henry Williams, harp; Vincenzo Bezzi, bassoon, all of the Minneapolis Symphony Orchestra, with Clara Williams, soprano, and Maud de Lorenzo, piano, gave an excellent program.

R. A.

Loretta del Valle in Orange, N. J.

Loretta del Valle, the American coloratura soprano, appeared at Orange, N. J., December 12, and scored her usual success, being received with enthusiasm. Francis Moore accompanied at the piano.

TENORS

There are tenors and tenors.
Some of them sing, are applauded and forgotten.

Some are merely pitied.

Some of them have that peculiar quality of voice, that fine sense of climax and that stirring delivery that lifts an audience out of itself—that arouses it to unrestrained enthusiasm. Such a tenor is

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BOGUSLAWSKI

RUSSIAN PIANIST

ADDITIONAL PRESS OPINIONS OF HIS RECENT RECITAL IN BOSTON

(Christian Science Monitor, Boston, Mass.,
November 19, 1917.)

Moses Boguslawski, Pianist—Recital in Jordan Hall on Saturday afternoon of November 17. The program: Weber, sonata, op. 30; Schumann, "Scenes from Childhood"; Rubinstein, prelude, op. 75; Brockway, romance in E major; Schubert, "Moment Musical," in F minor; Gabrilowitsch, caprice burlesque; Liszt, six caprices after Paganini.

There is a kind of pianist that puts the purely musical problems of his task ahead of all others and that regards the professional claims of his calling as the paramount ones. Such a pianist furnishes an absolutely correct performance; he gives complete presentation of the composer's melodic phrases and harmonic colorings, and he sets forth pictorial detail with an almost naturalistic fidelity. Such a pianist pays his listeners the compliment of supposing them to be as curious about the intricacies of piano compositions as he himself is; and thus flattering them, he wins their close attention to his sounds.

This is the kind of pianist that made his first appearance in Boston at the Jordan Hall Saturday matinee. How plain the matter in the children's picture book of Schumann all was!

Great latent power of expression is evident in the new artist. Few pianists can be named who have a control of arm equal to his. And let rivals think what this will mean in his ability to give his tone its proper shading. Mr. Boguslawski has a talent for finding the appropriate tone frame for a piece and a knack at keeping the piece within that frame. Under his playing, Rubinstein, Brockway, Schubert and Gabrilowitsch have not only their varieties of style, as may be indicated through ordinary finger technique, but also their intrinsic differences of dynamic impress, which can be indicated only through an uncommon mastery of tone gradation.

(Advertiser, Boston, Mass., November 19, 1917.)

Moses Boguslawski gave a piano recital in Jordan Hall on Saturday afternoon with the following program: Weber, sonata, op. 30; Schumann, "Scenes from Childhood"; Rubinstein, prelude, op. 75; Brockway, romance, E major; Schubert, "Moment Musical"; Gabrilowitsch, caprice burlesque; Liszt, six caprices after Paganini.

Weber's sonata is seldom heard, and although not great music, it certainly is grateful music for those people who still believe that melody is one of the factors that enter into musical composition.

The work received a fluent and plastic treatment, displaying much dexterity, and in the bravura work, a tone sonorous and forceful, but never forced.

The Schumann "Scenes from Childhood" illustrate the Greek motto, "It is difficult to attain beauty, but much more to attain brevity"; these little pen-and-ink sketches certainly have attained both beauty and brevity.

It should always be remembered that they are scenes from childhood, and not scenes for childhood, for certainly no undeveloped mind could interpret the messages that these exquisite miniatures contain.

Mr. Boguslawski read them with much charm, and with unaffected simplicity.

Schubert received adequate treatment, and the Gabrilowitsch caprice worked up to an immensely effective climax, whereat the audience rejoiced.

The andantino capriccioso displayed some exceedingly neat and dainty scale work, as clear as a rippling flute, and "La Campanella" . . . was played in the artist's best style of bravura.

Mr. Boguslawski is a pianist of excellent parts and much digital and interpretive merit.

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Used

Tollefsens Tour the Middle West and South

The Tollefsen Trio has returned from a trip through the Middle West and South, covering 3,000 miles and playing in eight different States, with a concert each evening. The trunk containing their evening clothes and music was put off at Atlanta, Ga., instead of Macon, thus necessitating their appearing in ordinary street clothes in that city, as well as in the last four cities of the tour, since the trunk never caught up with them. Mrs. Tollefsen accomplished an astonishing feat by performing accompaniments to the violin and cello solos from memory, these numbers having been in the trunk.

As a sample of the difficulty of making train connections and the severity of traveling, it was necessary to leave Macon at 1.45 a. m., get out at Millen, Ga., at 5.10 a. m. and wait there until 6.40 for the train for Augusta, which was an hour late. Leaving Augusta at noon, they arrived at Charlotte, N. C., just in time for the evening concert.

Great interest was manifested in the solo performances of Michael Penha, the new cellist of the Tollefsen Trio, whose work was received with enthusiasm. He has warmth and beauty of tone and splendid musicianship. One of his solo pieces was a novelty by the Chilean composer, Maurage, "Le chant du Cygne." Mr. and Mrs. Tollefsen both scored big successes with their solo groups for violin and piano.

The chief works given were trios by Saint-Saëns, Arensky, Tchaikowsky, Arbos, Schütt and Godard, with the usual requests for selections from well known Tollefsen Trio talking machine records.

Bernard Ferguson at West Park Presbyterian

Bernard Ferguson, the well known baritone, whose appearance as soloist at the recent fall concert of the St. Cecilia Club, Victor Harris, conductor, won him the substantial praise of the public and the press, has accepted the solo position at the West Park Presbyterian Church, Eighty-sixth street and Amsterdam avenue, New York. Mr. Ferguson is a singer of ability, whose full, virile bari-



BERNARD FERGUSON,
Baritone.

tone and commanding art have endeared him to a large public. On the afternoon of December 5, Mr. Ferguson gave a private musicale at the home of Mrs. John Henry Hammond, New York. His selections on this occasion comprised groups of songs in English, French and German, all of which were received with enthusiasm by the audience, which included many of those most prominent in the city's social and musical life.

Elsie Baker's Busy Season

Elsie Baker now is on her second concert tour of the season, which includes eighteen appearances. Starting November 26, in Vincennes, Ind., Miss Baker appeared in Plattsville, Wis., and then traveled to Illinois and appeared there in five cities, namely, Paxton, Peoria, Rock Island and Rockford. On December 4 the contralto was heard in Allegan, Mich., subsequently appearing in Lansing, Travers City and Mt. Pleasant. Then,

winding her way east and south, she sang five times in Ohio (Canton, Akron, Salem, Lisbon and Steubenville). Her final date will be in Charleston, W. Va., December 17. Miss Baker will remain in New York City for a few days, going to her native city, Philadelphia, to spend the Christmas holidays with her parents.

Lack of Spontaneity in Recital Playing

Put any question, on subjects musical or otherwise, to Leopold Godowsky and he will give you an answer that is not only extremely intelligent, but highly original as well. For instance, here are some of his views on recital giving that immediately came one to say, "How very true; just what I have always felt but never heard translated into words." Very cleverly, Mr. Godowsky says, "It is unfortunate that artists have to state a program so long ahead of the time of performance. After all, we cannot really decide in advance whether we shall be in the mood for performing the announced program any more than we could weeks ahead, prepare a menu for a dinner. We wouldn't know whether our taste, appetite and digestion would be in a condition to enjoy and assimilate an apple dumpling, let us say. And yet an artist finds himself at three o'clock one afternoon upon a concert platform, confronted with an audience and the necessity to re-hash and re-chew, just as a cow does, a program of works that he has given over and over again. Is it to be wondered at that there is often a lack of spontaneity in its interpretation?"

New York Symphony at Camp Upton

The New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert at Camp Upton, L. I., last Friday evening, December 14. It was attended by almost 4,000 officers and men. Two of those who listened to the concert, George R. Pessell and Karl Rissland, of the 35th Field Artillery Band, were members of the orchestra until the draft called them. The last number on the program was Johann Strauss's "The Blue Danube." Mr. Damrosch, as is his custom, made a speech at the concert, and referring to the waltz in question said: "This piece is written about a river, which is now far from the seat of war, but which you men may be crossing victoriously within a year."

The Italo Campanini Ambulance Fund

The love of David for Johnathan, the scriptural symbol of brotherly love, has a modern instance in the case of the brothers, Italo and Cleofonte Campanini. Although the elder brother, the ideal operatic tenor of twenty years ago, has been dead these many years, the great director never ceases to revere his memory and regards the surviving son Lohengrin Campanini as if he were his own.

Cleofonte Campanini, while engrossed in the big business of his opera season, spends much of his spare time in study of the war situation in his beloved but threatened Italy, and has been liberal and continuous in his personal donations for the cause of the Allies. The campaign recently instituted for the Italian Ambulance service attracted his attention, and he started to organize a special ambulance named in honor of his brother Italo Campanini.

When the artists of the Chicago Opera Association heard of this determination, they decided to have a part in the memorial. Mme. Melba, who has been exceedingly active in adding to the Belgian Relief, at once sent her check for \$200; Amelita Galli-Curci and Rosa Raisa sent like sums, and Lucien Muratore posted his check for the same amount. Giulio Crimi, Riccardo Stracciari, Georges Baklanoff, and others of the company likewise added to the fund, some even disguising their identities as "unknown friends." Mrs. Martin Ryerson gave her check for \$100; the orchestra sent a good sized check, also the chorus, while the opera people have carried this sum to \$2,000. Maestro Campanini now wishes that the subscription become a popular one, which admits the general public to share with the people and friends of the opera company.

Whatever sum is subscribed over the actual cost of the ambulance and its maintenance, Signor Campanini will devote to the relief of the Italian Refugees now suffering from direct need in invaded districts.

Tamaki Miura with Bracale in Havana

Tamaki Miura, the Japanese prima donna who recently returned to New York after a short tour with the Boston Grand Opera Company, left the latter part of last week to join the forces of the Bracale Opera Company in Havana. Mme. Miura will sing her famous role, "Madam Butterfly," and also the leading role of "Iris." After the termination of her season, which will last until the middle of January, the singer will return to this city for a few days before starting on a concert tour.

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ACROSS THE COUNTRY

(Continued from page 63.)

president of the San Antonio Philharmonic Society, announces the following artists who will appear with the San Antonio Philharmonic Orchestra, Arthur Claassen, conductor, in the series of concerts to be given as follows: Evan Williams, American tenor; Birdice Blye, pianist; Harry Evans, basso; John M. Steinfeldt, pianist; Oran Kirkpatrick, tenor; Mary Aubrey, contralto; Flora Briggs, pianist; Edna Polhemus, soprano; William Marx (concert-master, violinist; Alicia Martinez; Harriet Richardson Gay, and others. Public rehearsals, popular concerts and extra concerts for the Red Cross will be given. Dates will be announced later.—The annual memorial service of the Elks was held in Temple Beth-El, Sunday afternoon, December 2. A very splendid program was given by the following: John M. Steinfeldt, organist and accompanist; William Marx, violinist; Mrs. G. E. Gwinn, soprano; Oran Kirkpatrick, tenor; Gilbert Schramm, bass, and two numbers given by the following quartet: Mrs. G. E. Gwinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass. The committee in charge of the services consisted of W. E. Roach, R. S. Cozby, V. G. Sharver, Ben P. Converse and A. Groos.—The soloists announced by Mrs. Eli Hertzberg, president of the San Antonio Symphony Society, to appear with the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, are as follows: Ellison van Hoose, tenor; Else Sterns-Dorff, pianist; Julien Paul Blitz (conductor), cello; Francisco Hernandez (concertmaster), violinist; Mrs. H. M. Madison, pianist; Myrtle Reed Munn, dramatic soprano; Mrs. John Freeman Spencer, contralto; Mary Adeline Craig, Levy Meeks and Josephine Lucchese, sopranos. A series of six classical concerts will be given, with public rehearsals for each; three popular concerts, and concerts for the benefit of the Red Cross. The first concert will be given January 2, with Mrs. van Hoose as soloist.—The members of the San Antonio Musical Club had for their guests the commanding officers and ladies of the army camps at the regular monthly musicale and reception. The following members contributed to the program, which was excellent: Mrs. H. M. Madison, pianist; Virginia Colombat D'Acugna, mezzo-soprano; Mme. Antonio Della-Font Howe, harpist; Mrs. James W. Hoit, pianist; Mrs. Aubrey, contralto, and Oran Kirkpatrick, tenor. At the close of the program Mr. Kirkpatrick sang "The Star Spangled Banner."—The musical event of the past week was the appearance of charming Anna Case, soprano of the Metropolitan Opera Company, in recital, Wednesday, December 5, at Beethoven Hall, under the local management of Arthur Claassen. As Miss Case stepped on the stage she was greeted with thunderous applause, and one was impressed with the sweet and charming manner in which she received the ovation. After her first group of songs she had entirely captured her audience with the beautiful, resonant quality of her voice, her splendid phrasing, wonderful breath control, her clear and distinct enunciation, and remarkable ability to enter into the spirit of the song, as was evidenced by the varied program. Her numbers ranged from a French aria from Gounod's "Mireille," and aria from "Der Freischütz" (sung in English), to "Summertime," by Ward-Stephens. Songs were sung in Swedish, French, Italian and English. After each group she was compelled to give an encore, responding, among others, with the well known "Will o' the Wisp," by Charles Gilbert Spross, who is Miss Case's most capable and efficient accompanist. It was a rare treat to hear the song sung so charmingly, and absolutely given as the composer intended it, with the composer at the piano. One distinct feature of the evening was the song, "The Wind That Shakes the Barley," by Arthur Claassen. At its conclusion so great was the applause that Mr. Claassen was forced to rise from his seat in response. It was most charmingly given. At the conclusion of one group of songs Miss Case sang with deep fervor "The Battle Hymn of the Republic," and at the refrain requested the audience to sing with her. At the close of the program, after Miss Case had sung "The Star Spangled Banner," she requested the audience to sing the last part with her, and each person seemed to feel that she spoke to him personally, for the volume of sound was amazing. It is to be hoped that San Antonio may have the pleasure of hearing this charming and beautiful singer again. The composers represented on the program were G. Sgambati, Chopin, Weber, Gounod, Mme. Ohlstrom-Renard, Bemberg, Hugo Alvin, Soderman, Harriet Ware, Arthur Claassen, d'Ambrosio, Rimsky-Korsakoff, Leoncavallo, W. C. McFarlane, P. G. Curran, Rubinstein and Ward Stephens.—The regular monthly social

session of the Ladies' Auxiliary Board to the San Antonio Symphony Orchestra, Mrs. Eli Hertzberg, president, was held in the St. Anthony Hotel, Friday morning, December 7. Col. George A. Skinner, of the Base Hospital at Fort Sam Houston, was the speaker on this occasion, and the musical program was given by the Tuesday Musical Octet, Mrs. Edward Sachs, leader, at the piano. Colonel Skinner spoke most interestingly of music in general, and the various instruments of the orchestra, the obsolete as well as the ones in present use. He spoke of the novelty of having such an excellent conductor who is also a virtuoso cellist. The octet contributed three well rendered numbers, receiving much applause from the large number of members present.—A most enjoyable program was given Monday evening, December 10, by Louis Alfonse Marron, pianist. He played compositions by Mozart, Handel, Schubert, Schumann, Chopin, Marron, Sauer and Karo Elert. Mr. Marron has become a decided favorite in musical circles here. His technic is excellent, his phrasing splendid, and his tone firm and clear. He has also written a number of compositions of unusual excellence.—At the meeting of the San Antonio Council of Jewish Women, Mrs. Eli Hertzberg, president, held Wednesday afternoon, December 12, an excellent program in charge of Mrs. Edward Sachs was given by the following musicians: Mrs. Fred Jones, soprano; Bessie Guinn, cellist; Mary Adeline Craig, soprano; Winifred Converse, Eunice Gray and Leonard Smith, violinists, and Mrs. Jesse Oppenheimer, soprano. The excellent program was as follows: "The Honorable Chopsticks," "The Shadow of the Bamboo Fence," "The Cruel Mother-in-law" (Fay Foster), Mary Adeline Craig (in Japanese costume); "La Golondrina" (arranged by M. Galindo), Bessie Guinn (in Spanish costume); folksongs, "So Sweet Is She," "Comin' Through the Rye" and "Bergère legere," Mrs. Fred Jones (in Colonial costume); "Moment Musical" (Schubert), Winifred Converse and Eunice Gray (in "wandering musician" costume); "Tu" (Lopez), Bertha Berliner (in Spanish costume); "Indian Summer" (Cadman), Leonora Smith (in Indian costume). The program closed with "The Star Spangled Banner," sung by Mrs. Jesse Oppenheimer, dressed as the Goddess of Liberty. Mrs. Sachs accompanied all the numbers in her usual most capable manner.

San Diego, Cal.—(See "Music on Pacific Slope.")

San Francisco, Cal.—(See "Music on Pacific Slope.")

Santa Barbara, Cal.—(See "Music on Pacific Slope.")

Scranton, Pa.—Sixteen hundred people heard the Junger Maennerchor's concert on December 13, in the Town Hall, under the direction of John T. Watkins, with Florence Hinkle-Witherspoon, soprano, as soloist. The chorus numbers were "America," in which the audience joined; "My Boy" Huhn; "De Coppah Moon," Shelley; "Sally in Our Alley," Button; "Break, Break, Break" (by request), Brewer; "Lindy" Spross; "A Song of Araby" and "The Shadow March," Protheroe, and De Koven's "Recessional," with Tom Beynon in the solo part. Llewellyn Jones was the accompanist for the chorus. Mme. Hinkle-Witherspoon's first number was the aria "Depuis le jour," from "Louise," Charpentier; later she was heard in two groups of songs, comprising "Sing to Me, Sing" and "Dinna Ask Me," Sidney Homer; "Roses," Salter; "Summertime," Ward

Stephens; "Life and Death," Coleridge-Taylor; "Nobody Knows the Trouble I've Seen," Burleigh; "I Know My Love," Old Irish; "My Soul Is an Enchanted Boat" and "Love's in My Heart," Woodman. The last number of the program was "The Star Spangled Banner," sung by Mme. Hinkle-Witherspoon, the chorus and the audience. Charles Albert Baker was at the piano for Mrs. Witherspoon. In an address given by Max F. Henkleman, president of the society, he read the names of thirty-six members now in the service. The Scranton Republican, commented favorably upon the work of both the chorus and the soloist, saying in part that "Mrs. Florence Hinkle-Witherspoon . . . exceeded all preconceived impressions with her phenomenally high soprano, especially lovely in the upper register."

Urbana, Ill.—In the University of Illinois Star Course a recital by Christine Miller, contralto, was given in the Auditorium, November 26, with Katherine Pike at the piano. Miss Miller's program was one of varied interest. Her numbers included four English songs, by Wathall, written for and dedicated to Miss Miller; Saar's "My Love for Thee," "When Thou Art Far," and "O Moon of Earth"; a group by Fourdrain, "Marins d'islande," "La Bas," and "Carnival"; "Charlie Is My Darling" and "My Love's But a Lassie" (arranged by Hopekirk); "Cuddle Doon," by Homer; "Indian Serenade," by Lieurance; "O Red Is the English Rose," by Forsyth; "I Heard a Cry," by Fisher; and "The Bells of Youth," by Speaks.—The one hundredth organ recital by J. Lawrence Erb, F. A. G. O., organist, was given in the Auditorium, on December 2, in which were presented numbers by Rheinberger, Wetton, Guilmant, a Russian folksong, with selections by Ford, Truette, Tschalkowsky, and Mendelssohn.—On December 3, the "Illinois Day Celebration of the University of Illinois," by William Chauncey Langdon, the music for which was composed by J. Lawrence Erb, was presented in the Auditorium by the Committee on Convocations, with the co-operation of the Illinois Drama Federation. The combined glee clubs of the University led the singing.—Two concerts by the St. Louis Symphony Orchestra, Max Zach, conductor, on the afternoon and evening of December 4, occurred in the Auditorium in the University of Illinois symphony concert course. For the afternoon concert, Michel Guskoff, violinist, was the soloist, while in the evening Jean Cooper, contralto, was presented. Mr. Guskoff played the Lalo "Spanish" symphony, op. 21, while Miss Cooper chose the aria "Pleurez! pleurez, mes yeux" by Massenet; "Romance," from "Faust," and "The Fairy Pipers," by Brewer. Selections by Beethoven, Mozart, Chadwick, Smetana, Berlioz, Ballantine and Rimsky-Korsakoff comprised the offerings of the orchestra for the two concerts.

Wilkesbarre, Pa.—"The Messiah," which is given annually by the large chorus of the First Baptist Church, this year probably eclipsed other efforts, as a large orchestra was added and soloists of unusual excellence secured. The chorus work was smooth and clean cut, the "Hallelujah" chorus being sung with enthusiasm, splendid precision and dignity. The solos were creditably done by Eunice Berry, soprano; Mrs. B. M. Davis, contralto; John Ray, tenor, and Herbert Lloyd, bass, the latter singing "Why Do the Nations" with much beauty of tone and finish. One could wish that he might have a broader field. Good work was done by Rowley's Orchestra, G. Fred Byrd at the organ and Sarah Fischer at the piano. Dr. D. J. Mason and George Mason, conductors, have been the inspiration of many well done oratorios in the valley.—It is to be regretted that the large class of Claire Tubbs, violinist, prevents her appearance in concert work to a greater extent. She has a warm tone, easy and full of color. She has done some exquisite work recently.—The Barrère Ensemble, with Helen Stanley, soprano, appeared here recently in the second of the Irem Temple Series. It is safe to say that their concert was one of the most artistic we have had. Mr. Barrère was remembered gratefully from a former visit, and Helen Stanley proved to be an artist and one possessed of a most beautiful voice.—Joseph Bonnet, the celebrated French organist, gave a recital, December 9, on the new Presbyterian organ. An immense audience greeted him, including members of the A. G. O. and many organ students. Possibly because of natural inclination, with a dash of patriotism thrown in, the old French masters and his own compositions have been the subject of much conversation and appreciation. The G minor prelude and fugue, played with very slow but solid rhythm, and with delightful tonal effects in the fantasia, were enthusiastically received.—The concert tour of Betsy Lane Shepherd is being followed with interest by local music lovers.

SKOVGAARD AMONG THE INDIANS

After their concert at Poplar, Montana, the Indian Reservation, Mr. and Mrs. Axel Skovgaard spent a few interesting hours the following day among the Indians themselves. The Poplar Indians are remarkable for their splendid physique, which is probably due to the high altitude. Poplar, the town itself, is very interesting. The Indians shop with the white people, but they have their own part of the town for their huts. In the midst of the Indian town are well built Government buildings, widely surrounded by a stockade fence, reminding one of the early settler days. The men are quite friendly, whereas the squaws are very unsociable, which one will notice in the photographs. Skovgaard's manager tried in vain to obtain some photos of the squaws, and the older one several times ran after him, trying to demolish the camera with her cane. But when they understood that he was persistent and might remain there for hours with his camera, they decided that a retreat in good order would be most advisable. See picture three.



(Left) Mr. and Mrs. Axel Skovgaard try to get acquainted with some bashful squaws. (Centre) Unlike the women, the men are quite friendly. (Right) The ladies make a strategic retreat.

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